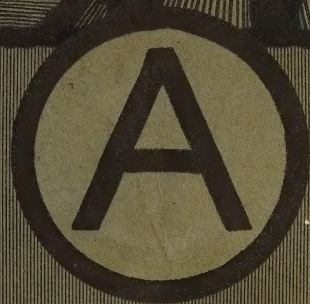
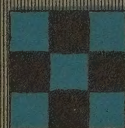
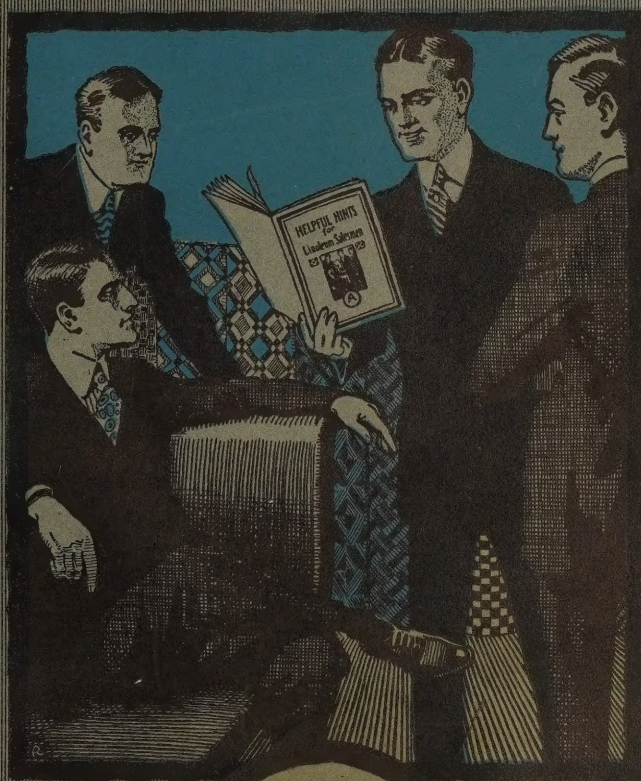


HELPFUL HINTS *for* Linoleum Salesmen



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HELPFUL HINTS *for* Linoleum Salesmen

A Handbook for the Man Who Sells
Armstrong's Linoleum to
the Consumer



Reg. U. S. Pat. Off.

ARMSTRONG CORK COMPANY

Linoleum Department

LANCASTER, PA., U. S. A.

Classics
AT
4/30
Ar57
1918



An inviting breakfast room floored with Armstrong's Parquetry Inlaid Linoleum—Pattern No. 650

Helpful Hints for Linoleum Salesmen

NEW developments are coming so fast in the linoleum field that the salesman who does not keep adding to his stock of linoleum knowledge cannot possibly get his full share of linoleum business. The rapid increase in the scope and variety of patterns alone suggests how rapidly these new ideas are forging to the front. Not so long ago, linoleum was thought of only in terms of tile and mosaic designs, suitable for kitchen, pantry and bathroom. But now the Armstrong Line alone comprises approximately 380 designs, including parqueteries, jaspés, mattings, "carpet" inlaid, granites and several new and beautiful plain colors.

This growth in linoleum designing is in response to a real demand for linoleum for every room in the house. You know that in Europe the artistic possibilities of linoleum have been developed to such a degree that many fine homes have linoleum floors throughout. And now the idea of linoleum for every room is spreading to America, and opening wide the door of opportunity for every floor covering salesman.

The Armstrong national advertising campaign—inaugurated in the fall of 1917—has already stimulated the demand for colors and patterns suitable for living-room, dining-room, hall, bedroom, library, nursery or enclosed porch. This campaign is under the direct supervision of Frank Alvah Parsons, a prominent American authority on interior decoration. As fast as the inquiries come in we are turning them over to the merchants. And that is helpful for the salesmen as well as for the merchant.

Other recent developments upon which the linoleum salesman needs to keep himself well posted are:

1. The rising cost of hardwood is hastening the day of linoleum as a *floor*—a sanitary base on which to throw fabric rugs.

2. The growth of fireproof construction, even for residences, is raising linoleum to new dignity and importance. Linoleum is not

fireproof, but its use, in place of wood floors, radically reduces the volume of combustible material required for flooring purposes—especially since the wooden sleepers, which must be embedded in the concrete floor slabs if wood floors are used, are not required to hold linoleum in place.

3. The widespread movement for better sanitation in homes gives still another impetus to linoleum selling. You know that linoleum is much more sanitary than wood floors because the linseed oil in linoleum itself tends to destroy disease germs.

4. This is also the age of the *Home Beautiful* movement. The Armstrong national advertising campaign—under the supervision of Mr. Parsons—helps to make this movement a part of the linoleum salesman's stock in trade. For Mr. Parsons is known as a leader in the new movement which seeks to popularize the *Home Beautiful*. And all Armstrong advertising is designed to show Armstrong's Linoleum as a logical and inseparable part of intelligent, artistic room-by-room decoration.

"The Art of Home Furnishing and Decoration" is, in fact, the title of a book which Mr. Parsons recently prepared for our exclusive use. It sets forth the principles of interior decoration and their relation to linoleum floors in a remarkably interesting and instructive style. No matter what his ability or experience may be, every linoleum salesman should master the principles of this book.* Those who do so will be just so much the better equipped to influence the people of real taste and refinement in their communities—the very people whose approval of linoleum for every room in the house is needed to help raise linoleum to the dignity that now rightfully belongs to it.

To illustrate his book on home decoration, Mr. Parsons designed a number of beautiful colorplates, which have also been inserted in this publication (pages 19-38). You can readily see the value of these interiors to you.

* "The Art of Home Furnishing and Decoration" will be sent postpaid for 20c in stamps. This nominal charge—less than half the actual cost—is to insure the publication reaching only those who are genuinely interested.

It is next to impossible to *tell* a woman by word of mouth how linoleum is going to look on her floor. But you can open this book and show her the colorplates. And that will at least give her some idea of how a parquetry inlaid will look in her living-room, a jaspé in her hall, or a plain linoleum in her library.

Some of the most successful linoleum salesmen keep a scrapbook in which they paste every interesting interior that they can secure from women's magazines, trade papers, etc. If they happen to be clever at drawing, they also sketch in rough ideas of their own. Such a book is especially valuable if you are selling rugs, chairs, lamps or any other house furnishings in addition to linoleum.

5. No modern salesman can expect to get all the business by waiting inside for it. He must go outside as much as possible in order to secure the fullest possible volume of sales. Later on in this book we shall describe some of the interesting ways in which salesmen have made large sales of linoleum by means of timely outside solicitation.

6. The linoleum salesman's sale only begins in the store. He cannot afford to consider it finished until the floor is actually laid and the customer says, "I'm thoroughly satis-

fied." Again you see how necessary it is for salesmen to study the principles of modern interior decoration as well as to keep acquiring all the new arguments for Armstrong's Linoleum. This also brings up the whole subject of the proper laying and care of linoleum, both of which are fully treated in subsequent pages of this book.

7. Selling Armstrong's Linoleum as the logical part of a scheme of interior decoration fits in well with the plans of the salesman who sells rugs, hangings or furnishings as well as linoleum. When selling a rug, the salesman will always find it profitable to ask what kind of a floor it is to be used on. If the answer is an ordinary wood floor, suggest the use of linoleum of an appropriate color in connection with the rug. Such action may mean two sales instead of one.

8. There are times when the salesman would be glad to have on the tip of his tongue the facts which apply to Armstrong's Linoleum alone. These facts are set forth on page 40, while on pages 41-46 is given an interesting account of how Armstrong's Linoleum is made.

Now let us take up some of the foregoing points in greater detail.

Linoleum versus Hardwood

A leading representative of a well-known office furniture manufacturer recently said upon the subject of choosing floor materials for offices and public buildings:

"For the finished floor, the prospective customer usually has his choice of three materials, oak, maple or linoleum. Oak is out of the question, because of its cost.

"Thus the choice is narrowed down to maple or linoleum. Considering first cost alone, a good grade of plain linoleum on a 4,000-square-yard office floor would cost from \$500 to \$600 less than a maple floor of similar size—scraped and waxed ready for use.

"Moreover, the fact should not be overlooked that when maple floors are used linoleum runners in the main aisles are usually recommended by the maple floor

people. In the case I am speaking of, approximately 600 square yards of linoleum would be required for runners, which with the brass binding would cost approximately \$1500. In other words, the difference in first cost in favor of linoleum floors throughout would be about \$2000 if the runners were used.

"But when the cost of maintenance is also taken into consideration, the case for linoleum floors is beyond argument. For to maintain 4,000 square yards of maple floor in good condition—with refinishing once a year—would certainly require an expenditure of from \$1000 to \$1200 per annum. Whereas the linoleum would never require refinishing and could be kept waxed by the women who do the ordinary cleaning at a very slight expense. They would simply dust off the

dirt each evening and go over the surface with an electric waxing machine which removes all footmarks."

He was talking about large linoleum installations, yet practically everything he said applies at least in part to residential floors.

You know that linoleum is more economical than hardwood, and easier to keep clean and free from scratches. You know that it deadens sound and is comfortable underfoot. Thickness for thickness, it is a better non-conductor of heat than hardwood. With rugs thrown about in the usual places, linoleum makes a comfortable floor in winter, and there is no cooler floor in summer.

Besides, consider the artistic possibilities of linoleum. When made to harmonize with everything else in a living-room, a bedroom or dining-room, it looks just as attractive as hardwood. Frank Alvah Parsons says on this point: "Linoleum as a floor is not a substitute for stone, wood, tile or clay. It is another material, recent in conception and suited to particular conditions, because of

properties that neither stone, clay nor wood have in exactly the same proportions."

In other words, from every point of view, linoleum now stands on its own legs as a practical and attractive floor for any room in the house. So why shouldn't the Armstrong salesman take more and more of the floor business that is now going to the hardwood dealer? Proper faith in linoleum and the right application of energy to linoleum selling are all that are needed.

Schenectady Couple Choose Linoleum

Here is an example of how one man who sells Armstrong's—Ralph D. Bugden, Manager, Carpet & Linoleum Department, H. S. Barney Company, Schenectady, N. Y.—turned hardwood into linoleum:

Three ladies called at the store, one of whom stated that she was shortly to be married and that her future husband was building a bungalow, which they were going to furnish. The young lady's mother wanted to look at



Reception hall in a residence at Neffsville, Pa. The floor is Armstrong's Parquetry Inlaid Linoleum

mattings, but Mr. Bugden led them directly opposite an Armstrong display which was on show in the linoleum section.

In Mr. Bugden's own words: "I laughingly called their attention to the display, saying, 'There is your bungalow, what do you think of the idea?' The mother had really never heard of linoleum being used for any place but the kitchen. The daughter became interested as I explained the advantages of linoleum for all floors. It is easily kept clean, perfectly sanitary, does not break up as does matting, no dirt can get under it, beds are easily rolled around. Then I called their attention to the many beautiful designs and effects in which linoleum can now be secured.

"The mother pointed out that all floors were to be finished in oak. I asked if the floors had been laid. They had not been. Could the contract be changed so as to put down pine floors? She did not know.

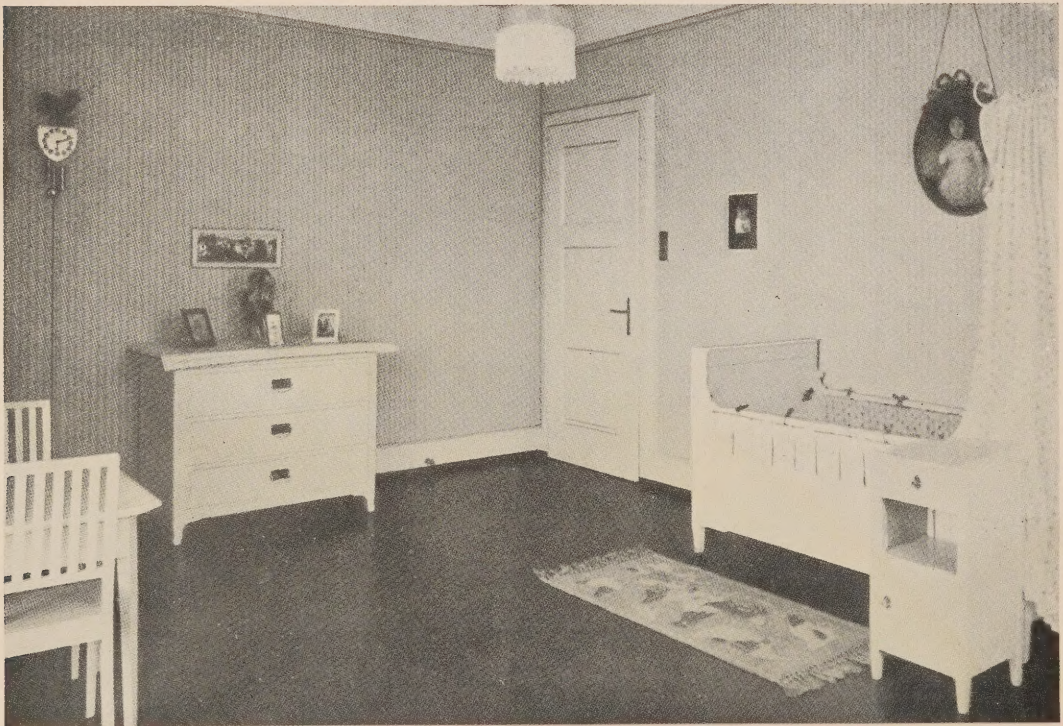
"I could not get them to decide on anything, but I felt that I had made some impression. I went to my desk and took out

my Pocket Size Pattern Book and gave it to the mother. I called attention to a few of the matting effects, and asked her to show it to her future son-in-law. They thanked me for my trouble and went out.

"Last Friday evening a young couple came into the department and asked to see me. Coming forward, I was greatly surprised to see the young lady I had met six weeks ago and her husband-to-be, to whom she introduced me.

"After passing a few remarks about the weather, the young man informed me that the bungalow would be finished in two weeks, that pine floors were being laid, and that linoleum was to be used on them. From out of his pocket came the handy pattern book with patterns for living-room, dining-room, two bedrooms, bath and hall, and kitchen lead-penciled for purchase. The total amount of the sale was \$81.50."

This example shows that a good deal of the floor business now going to lumber dealers could be switched to linoleum with comparatively little trouble.



Child's bedroom in a villa in Switzerland. The delicate pattern of the linoleum is indistinguishable in the photograph

Linoleum as Part of Interior Decoration

Let us review for a moment some of the important points that Mr. Parsons brings out in his book, "The Art of Home Furnishing and Decoration," and then see how these principles apply, room by room:

"An artistic home means enjoyable living. The art of buying the most appropriate furnishings and decorations for the home leads logically to intelligent decoration, the art of arranging the furnishings and decorations so as to make possible a thoroughly attractive home and keenly enjoyable living for the family.

"Take, for instance, the problem of a particular room. The first question to ask one's self is: 'What is this room for?' If it is a dining-room, it is a place in which to eat in peace. If it is a living-room, it is to live in and should have a quiet, restful, refined and otherwise pleasant atmosphere. If it is a bedroom, it is to rest and sleep in. From whatever standpoint the room is viewed, the question of use comes first. Anything in the dining-room that interferes with eating in peace is in bad taste. Whatever appears as decoration in the living-room that is unrestful, tawdry, common or unessential, is inartistic. If the bedroom contains anything that is out of tone with its general spirit; if it contains anything that makes for other than an atmosphere of calm contentment and deep, sound sleep, it should be removed at once. Let this point of view spur us on to make an investigation of our houses—room by room—and alter or remove everything that strikes a jarring note.

"Let us start with the bedroom. Are there spotted fabrics or papers on the wall, the spots on which one involuntarily counts, even after going to sleep? Are there a half dozen small pictures in black frames against a white background, so hung that successive steps are formed which resemble the front hall stairs? Much can be done in house decoration by elimination, and the strongest argument for this process will be found in submitting each room to the test as to the performance of its proper function."

The linoleum salesman who will inform

himself a little about the use of color in the home can give his customers many valuable and seasonable hints as to the proper choice of linoleum patterns, hangings, furnishings, etc. Send for Mr. Parsons' book, and read what the author has to say about the use of color to express personality and the use of form to express ideas.

Another important fact, brought out by Mr. Parsons, is that the spirit of the whole house should be the spirit of each room. That is to say, if the dining-room is Old English, the sitting-room should not be Louis XVI, but also Old English.

Mr. Parsons' interesting comments on how floor styles change with the customs give us a clearer view of the fact that conditions, if not customs, will make linoleum more and more the style in this generation. Mr. Parsons says:

"Traditions have generally obtained in each generation and fashion as to what materials should be used in various parts of the house and how to use them. The original ideas which went to establish these traditions or manners differed in their origins, but were always the logical outcome of times in which they were developed. For instance, the walls of the house in the Italian Renaissance were of stone. Steel was not thought of and wood unsuited, while in American Colonial days wood was the most plentiful material and the quickest and easiest to handle in building in the manner in which the people lived.

"At various times climate, geography, religious and social customs and the developments of science or art have changed conditions, and with this, methods and materials have undergone similar changes.

"Floors, for example, have mostly been made of clay, stone, tile or wood, dictated by one or more of the modifying influences of which we have spoken. Wood cannot take the place of stone, neither should it try to pretend to do so, but there is no denying that one is better than the other under conditions and that neither is the only good floor under all conditions.

"Linoleum as a floor is not a substitute for stone, wood, tile or clay. It is another material, recent in conception and suited to particular conditions, because of properties that neither stone, clay nor wood have in exactly the same proportions."

In an article, entitled, "Linoleum, and the Art of Interior Decoration," a European authority says: "Linoleum owes its first success to its hygienic and economic advantages. For a while its application was restricted to being a substitute for Smyrna carpet and

polished wood floors. Later, a new departure in decorative art came into existence, which was the result of the intermingling of modern ideas for the decoration of floor surfaces with the practical advantages of linoleum. Linoleum, in fact, is the offspring of the artistic tendencies of the present time and in its way has already become indispensable, having taken its place as one of the recognized resources for interior decoration—not only for the richest and most dignified, but also for everyday purposes."

Linoleum for Every Room in the House

For the Living-Room

We start with the living-room first, because it shows the possibilities of Armstrong's Linoleum at their best. The very name—living-room—suggests comfort, ease, and beautiful, artistic surroundings. You can help your customers to select Armstrong's Linoleum in patterns and colors that will harmonize perfectly with the walls, ceilings, hangings, furnishings and rugs. Linoleum will add distinctly to the comfort and livable qualities of the living-room, and it will make a floor there that any woman would be proud to show to visitors.

Say that the wall is of paneled wood (or suitably papered), making an appropriate background for the chairs, table, couch, bric-a-brac, lamps and rugs. In that case, there could be nothing better for the floor than one of the parquetry inlaid designs, or one of the jaspé (moiré) effects of correct color and pattern to suit everything else in the room. (See pages 19, 22, 23 and 28.)

Such a floor looks like hardwood, can be polished like hardwood, but is more practical and less expensive than hardwood because it is easier to lay and easier to keep clean. It is just as durable, and is even more comfortable because of its quiet resilience underfoot. Running an oil mop over it daily with an occasional waxing usually suffices to keep such a floor clean and sanitary, because it presents a smooth, unbroken surface. Some of your customers may prefer the less expensive printed wood or carpet patterns shown on page 38.

For the Hall

The hall is the first place that visitors see in a home. It should be simple, practical, cheerful, hospitable and in perfect taste. The appearance of the hallway on page 20 suggests these qualities. The pleasing jaspé linoleum floor is combined with plain plaster walls, a beautifully designed stairway, lighting fixtures and other decorative essentials of the simplest kind. It is so easy to keep Armstrong's Linoleum fresh and inviting that a hall floor composed of that material proclaims the neatness of the housewife to all visitors the moment they cross the threshold. Yet it is no tax on any woman to keep such a floor looking that way. (See pages 21 and 28.)

No matter what the decorative treatment of the hall, Armstrong's Linoleum—inlaid or printed—will provide rich, polished floors in mellow tones that will harmonize perfectly with rugs, walls and furniture. The range of colors and designs for halls, dens, libraries, sun parlors or conservatories is amply wide for all purposes, all tastes. The durability of good linoleum is another factor. The number of footsteps it would take to wear it out could never be estimated, and dripping umbrellas and wet rubbers do not damage it.

For the Dining-Room

An attractive place to eat in is half the sauce to appetite and good digestion. A person may enter such a room jaded, dispirited, with no desire for food. But if his sense of artistic fitness is gratified by the furnishings



A library in Europe, showing an effective use of a small linoleum pattern with a dark plain linoleum border

and decorations—if the general spirit of the room is one of invitation and good cheer—the diner is refreshed and re-stimulated. And he finds himself turning with real relish to his food and table companions. On the other hand, uncongenial, disquieting surroundings are sure to have a depressing effect on a person's appetite and digestion.

Here again, the problem is to relate the floor to the walls, the furniture, the rugs, and everything else in the room. Fortunately, however, the wide variety of Armstrong patterns simplifies the problem with regard to any type of dining-room. The plain linoleums (without any pattern) can be had, as you know, in tan, blue, green, brown, rose, light gray or dark gray. The jaspé patterns show grains running through them that resemble watered silk. The printed designs range from the simple and unobtrusive to the most elaborate.

Linoleum floors are smooth, and, of course, their sanitary and long-wearing qualities, and the ease with which they can be cleaned and kept clean, especially commend them for dining-room use. Remind the customer that her servants, as well as herself, will appre-

ciate Armstrong's Linoleum floors throughout the house. (See pages 19, 24 and 25.)

For the Bedroom

In his book, "The Art of Home Furnishing and Decoration," Mr. Parsons has well pointed out that sound, refreshing sleep is most possible in a bedroom the atmosphere of which suggests coolness, restfulness and perfect aloofness from the busy, noisy world outside. And he also points out that such a room should be softly beautiful and refined. And, of course, it is obvious that a sleeping room should be kept absolutely clean and sanitary.

These considerations make linoleum the natural, logical floor for a bedroom. For if the general furnishings and decorations are softly beautiful and refined, Armstrong's Linoleum can be obtained in colors and patterns that also are softly beautiful and refined. Call attention particularly to the printed matting and carpet effects, and the plain and jaspé linoleums in light shades of tan, gray, rose and blue. Linoleum is not one whit colder than hardwood, since naturally fabric

rugs will be placed beside the bed, in front of the dressing table, etc.

Suggest to your customers that if the present coverings on the floors of their bedrooms are so hard to keep clean that they are seldom thoroughly cleaned, they are in themselves the most powerful argument for the cleanly and sanitary qualities of Armstrong's Linoleum that possibly could be offered. Tell them also that Armstrong's Linoleum is relatively easy to install, and that in the long run it makes the most economical floor for every room in the house. (See pages 29, 30 and 31.)

For the Bathroom

Water is always being spilled on the bathroom floor. It rots carpets and rugs. It gets into the cracks of tiling and in time may cause the tiling to come up. What is most needed in a bathroom, therefore, is a floor that is proof against moisture, easy to clean, sanitary, comfortable and durable. And it certainly should not be a floor that a hostess would be ashamed to show visitors. It should not suffer from comparison with the floor of the room from which it leads. The designs of Armstrong's Linoleum, which are offered for the bathroom, combine cleanable, sanitary, comfortable, durable and beautiful qualities in the highest degree. (See pages 28, 30, 31 and 38.)

For the Nursery

Mr. Parsons points out that both the color and texture of objects used in a child's room should suggest cleanliness, freshness, cheerfulness and durability. At the same time they should represent his interests and his pleasures. To all these ends linoleum is expressly adapted. The first need of the nursery is that it shall be sanitary. Most of the time, the children are running, romping, rolling or tumbling over the floor. If there are cracks and crevices there to hold dirt and germs, the health of the little ones is imperiled. But Armstrong's Linoleum is practically germ-proof and has no cracks for dust and dirt to lodge in. It is a tough, elastic floor that wears well under scuffling feet, that breaks falls, and that has no rough edges to damage dainty dresses. The cheery, dainty colors and patterns, especially designed for

the children, are popular sellers. (See pages 29, 32 and 33.)

For the Sun Parlor and Sleeping Porch

Many people do not consider a house complete nowadays unless it has a sun parlor and a sleeping porch. And here again, to secure a thoroughly satisfactory floor is a troublesome problem, but linoleum solves it nicely and economically. Laid properly, linoleum is well-nigh waterproof, and the wide range of colors and patterns makes it easy to select a floor that will harmonize with the furnishings and trim. Granite linoleums, which resemble terrazzo, or some neat tile effect, will be found especially pleasing in sun parlors. (See pages 19, 36 and 37.) The use of linoleum on open porches constantly exposed to the weather is not recommended.

For the Kitchen and Pantry

Spotless and sanitary are adjectives that associate naturally with the nouns, kitchen and pantry. Hence a kitchen or pantry floor that requires frequent long and hard sessions with the water pail and scrubbing brush should be quickly changed to a linoleum floor. Occasional waxing and daily wiping with an oil mop or cloth keep such a floor as spotless and shining as the proverbial Dutch kitchen (unless there is an unusual amount of dirt tracked in). And the bright, handsome Armstrong designs—printed or inlaid—help to make the kitchen a more cheerful place to work in. And isn't that important for any woman who has to spend a good deal of her time there? The average kitchen floor or floor covering quickly wears out. For that reason, the exceptional durability of good inlaid linoleum is a point worth keeping in mind. (See pages 34, 35 and 38.)

For Vestibule, Laundry and Closets

All the points just mentioned hold equally true for vestibule, laundry and closets. Armstrong's Linoleum—either printed or inlaid—will provide floors that are comfortable underfoot, sanitary, durable and easy to clean.

The Germicidal Properties of Linoleum

An excellent sales argument to use with the housewife is the germ-destroying action of linoleum. The following is an abstract of an article in a European technical journal:

"The experimenter worked on inlaid linoleum that was seven years old and found that the tendency of all bacteria in the room was to collect on the floor. He found that the virulent typhosus and streptococci or pus formers were killed in eight hours, and that

all impure micro-organisms brought in by dirty shoes were killed. He also did some work on the comparison of the bacterial content of rooms laid with carpet and linoleum, and found a wide difference in favor of linoleum.

"The bactericidal power of linoleum is due to the fact that acid gases, including formaldehyde and formic acid, strong bactericidal agents, are constantly given off as a result of the linoxyn formation [oxidized linseed oil]."



A bedroom in the residence of Mr. C. A. Ludden, Lancaster, Pa. The floor is Armstrong's Plain Gray Linoleum

Profitable Digging on the Outside

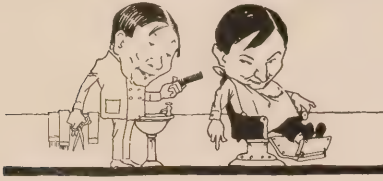
The linoleum salesman who is content to remain always inside cannot possibly dig up all the linoleum business in his locality. Every new building that goes up—church, library, school building, store, office block, apartment house, bank or lodge-hall—is his cue to go out and do his best to make linoleum the material for the new floors. Every removal notice provides another cue.

Keep after the home buyers, also. Personal calls on a live list of selected prospects will pay large dividends. Your customers will be glad to have you show them the Armstrong colorplates right in their own homes. Then with the Pocket Size Pattern Book to enable the customer to select the patterns,

and the Pocket Size Quality Sample Book to indicate the exact thickness, the order can be taken and rooms measured at once. In many of these homes, you very likely will find that the Armstrong national advertising has already gotten the prospect favorably disposed towards the idea of linoleum for every room in the house.

In this connection, it will pay you to keep a Prospect Book. In it you can include the names of the people who tell you: "We shall come back next month;" the people who write in from time to time; the people who are building or moving; and good names that you gain from other sources. Then follow them up at the proper time.

One Order Secures Another



Mr. E. E. Found, of Hillsdale, Michigan, is one Armstrong salesman who woke up an almost dead small-town linoleum market by getting out on the street. Here is his story:

"The first place at which I solicited linoleum business was the barber shop where I was a customer. We put a neat pattern of Armstrong's Parquetry Inlaid on the floor, and laid it in fine condition. The new floor was very attractive, and the barber was much pleased.

"A few days later, the druggist next door decided that he wanted a floor like the barber's in his store, and gave me a good order. Later, two other barber shops bought linoleum, and additional orders soon followed.

"As the direct result of my sale to that first barber, we have enjoyed during the past six years very good linoleum business. That has been due to the fact that we have sold only linoleum of good quality. People have confidence in our store and goods, and know that we make a point of laying linoleum properly. But I don't wait for orders to come in to me, I go out and solicit them."

Quick Action Secures Orders



D. R. Myers, of Robertson Brothers Company, South Bend, Ind., apparently is not waiting for linoleum business to come to him, either. Here is what he says:

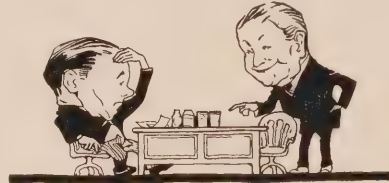
"One morning I learned that a large corporation in our city was in the market for linoleum. I immediately called on the purchasing agent. He told me what they wanted and I went over the floor space and figured

out the yardage, about 3,500 square yards. Early the next morning, I went into Chicago and found what delivery my jobber could give me, and what the price would be.

"The following day I went again to the purchasing agent and made him a definite proposition with guarantees as to the time of delivery and the laying of the goods. The next morning he telephoned me that he would accept my offer on Armstrong's Linoleum. At once I telephoned my Chicago jobber, instructing him to ship the sixty rolls of Armstrong's Battleship Linoleum he was reserving for me. We received the shipment promptly and made a good job of the laying. The customer was more than pleased.

"We have secured other orders because of the way in which we handled this incident."

Fast Thinking Closed This Sale



Outside solicitation puts the linoleum salesman on his toes both mentally and physically. To Reese Meredith, of Fowler, Dick & Walker, Wilkes-Barre, Pa., goes the credit of making a glass of mustard sell two rolls of Armstrong's Linoleum.

"The manager of a packing house whom I was soliciting," says Mr. Meredith, "asked how long I would guarantee a certain grade of linoleum to wear. He said that a competitor had offered a guarantee of twenty years. On top of the manager's desk stood a glass of mustard, one of the company's products. I picked it up.

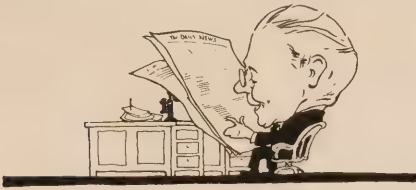
"Do you guarantee how long this glass of mustard will last?' I asked.

"The manager laughed. 'No,' he said. 'I don't know how many people are going to use that glass of mustard.'

"Just the same with Armstrong's Linoleum," I replied. 'It's a good quality product and will give good service, depending on how many people walk on it each day.'

"The order I got was for two rolls of Parquetry Inlaid, pattern No. 580."

Tracking Down a Newspaper Lead



N. L. Ferslev, "The White Store," Green Bay, Wis., recently turned a newspaper item into a paid-in-advance order for five rolls of Armstrong's Battleship Linoleum. He read in the morning paper that a local auto truck manufacturing company had let a contract for the erection of a large, modern plant. It occurred to him:

"These people would have large offices which should be covered with battleship linoleum. I had no idea whether the architect had considered using linoleum or not, but decided that linoleum ought to be used in the offices, and that I would get a contract for furnishing the necessary goods.

"I started out to do this the next morning. The first step was to get the floor space from the blue prints, which were looked over and measured up at the contractor's office. Next, with quality samples, measurements and prices, I interviewed the man in authority, presented the reasons for using linoleum, present and future prices, prospects of delivery and the quantity required.

"My chief arguments for installing linoleum were the long service it would give, how well it would look on the floor, how soft and resilient it was to walk on, and that it was almost a noiseless floor, especially desirable in offices.

"My selling arguments for immediate action were the rising market and the uncertainty of future deliveries. I also called attention to several other business buildings where we had installed linoleum.

"Before the walls of the new plant were half up, I had the order for 256 square yards of one-quarter inch brown battleship linoleum, or about five rolls. This linoleum is now in our warehouse awaiting the time when the building is ready for it. The best part of it is that we did not have to wait for our money until the linoleum was laid.

"This experience demonstrates that it is not always necessary to wait until a building is finished before getting an order for linoleum. In fact, in most cases, the sale should be made before the building is ready, to avoid delay. Where there are reasons for taking action early, such facts, if rightly presented, will help close the sale at once."

A "Fire Sale" of Armstrong's Linoleum



A leading restaurant in Corydon, Ind., was badly damaged by fire and the owners decided to erect a new building. Mr. R. F. Rowe, of J. L. Rowe & Son, of that city, thought that this would be a good opportunity to call on the owners. He did so, taking with him the Armstrong Pocket Quality Sample Book and the Pocket Size Pattern Book.

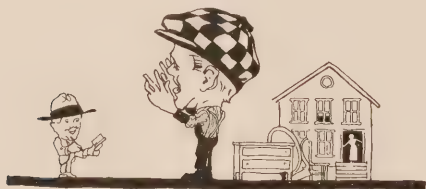
"Printed linoleum," according to Mr. Rowe, "had been used in the old restaurant, and the owners thought that battleship linoleum was too high in price. I showed them that it was recommended for restaurants. By comparing the thickness of the printed and battleship linoleum in the Sample Book, the restaurant owners recognized that there was more than the difference in price in the added wearing surface. Also that it would not be necessary to put in new linoleum as often as had been necessary in the past.

"These people expected to install a modern soda fountain, and, in fact, all modern equipment. I suggested that worn and marred printed linoleum would not go well with the other first-class equipment. I also suggested that if battleship linoleum were cemented to the floor around the fountain and lunch counter, it would make a water-tight floor and keep the linoleum from rotting because of the action of water and other liquids from the fountain.

"As to the wearing qualities of battleship linoleum, I called attention to several public buildings in Louisville, Ky., where there is more traffic than in a restaurant, and where battleship linoleum was used, and is standing heavy wear. The order they gave me was for 150 square yards of quarter-inch brown battleship linoleum to be cemented, all edges around doors and fountain and lunch counter to be brass bound.

"Without the use of the Quality Sample Book and Pattern Book—for the Pattern Book recommended the battleship linoleum for restaurants—I don't believe the sale could have been made. The linoleum sale also led to a nice order for chairs, tables, mirrors, and other furnishings. These orders were all placed, notwithstanding the fact that the building will not be completed until the first of the year."

Sales Tips from the Moving Man

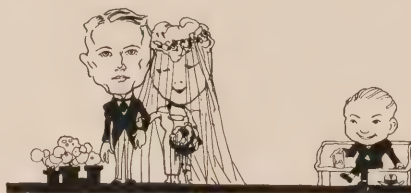


A linoleum merchant in a Pennsylvania city of about 50,000 population has arranged with the leading moving man in the town to keep him posted regarding families that are moving. The merchant has divided the city according to the general character of the inhabitants in the different sections, and has shaped up a selling campaign to fit each class.

A representative from the store is sent to call upon prospects of the well-to-do class. But the purpose of such calls is to feel out the prospect rather than to make a direct drive for business. He figures that women of some prominence look upon such calls as a compliment to their social standing, whereas they might not be so well pleased if a direct solicitation was made.

To middle-class homes, a salesman is sent to sell linoleum on the spot, if he can. To poorer homes, where linoleum sales are likely to be small, the merchant merely sends form letters.

Keeping Tabs on the Newly-Weds



An Illinois merchant lines up the newly-weds in similar fashion. He bases the kind and degree of his sales effort upon the social possibilities and buying capacity of each couple. He gets the names of the newly-married people through the Recorder of Marriages and records of licenses issued. The first year this plan was tried it resulted in an increase of 25 per cent in his sales.

Good Results from Circular Letters

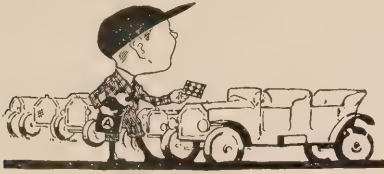


Mr. Arthur Herzog, of New York City, writes this account of a successful circular letter campaign:

"I found that I had in my stock twenty-six rolls of plain linoleum in different grades, which had accumulated during the seasons. I got a number of names of possible linoleum prospects, such as firms that were moving. I then got some letter paper printed with the heading, 'Linoleum Contract Department.' I sent out typewritten letters calling attention to my stock, also to my ability in laying linoleum.

"From time to time, this letter was sent to any new prospect that came to my attention. As the result of sixty-five such letters, I was asked to estimate for fourteen different prospects. The three orders I landed took almost all the plain goods I had and compelled me to purchase more. My contracting department letter is still bringing me business."

Samples Double His Sales



Mr. C. F. Schuler, of Garner, Iowa, describes his successful scheme of sampling: "Here's a way I advertise linoleum. My method may help some one else.

"We always have many little pieces of linoleum. These I cut up into small pieces about $3\frac{1}{2}$ x 5 inches in size. I have a printer get me out stickers, which I paste on the back of the pieces of linoleum.

"Every Thursday evening we have band concerts. Many farmers come to town. Usually about 200 automobiles are parked along the street. My store boy puts a sample piece of linoleum on the seat of each automobile. In that way I am pretty sure the sample will get into the home of a prospective buyer. Very often I have had customers bring back the samples, and buy linoleum like them.

"We carry in stock twelve patterns of the four-yard size and four patterns of the two-yard size. We also run copy in our local papers advertising Armstrong's Linoleum.

"Since using the samples, I have doubled my linoleum sales."

Sell Linoleum Satisfaction



You have learned over and over again in your experience that, in the long run, the most profitable thing that a salesman can sell is satisfaction or service to his customers. In linoleum selling, service to the customer is a thing that goes far beyond the mere question of disposing of so many yards of linoleum and getting it to the customer's home. It is even a great deal more than

having the customer leave the store satisfied. The real question of satisfaction hinges on how pleased and satisfied the customer will be after the linoleum is all laid and has been in use for several months.

We have already implied in the foregoing pages the various elements that best ensure customer satisfaction in any linoleum sale. First, the salesman must gain through questioning or otherwise a complete knowledge of the conditions in the prospective customer's home. He must learn the exact size and shape of the room in which the linoleum floor is to be laid. He must know in what kind of a scheme of interior decoration the linoleum is to fit. For only in that way can he be a really helpful guide to the customer in intelligent linoleum buying. If he advises a customer to choose a floor which is out of harmony with the rest of the interior, even if she does not notice it herself, her friends and neighbors will soon make her aware of it.

Quote Costs by Floors



Another important point is not to leave the laying of linoleum to the customer herself. Induce her to pay the price and have the work done right. The most satisfactory way is to base your quotation on what the entire floor would cost, including laying. Usually this is better than quoting the price of the linoleum and then quoting a separate price for laying.

Mr. O. E. Schellhorn, of Redding, Cal., says in this connection:

"When a customer looks at linoleum, I find out at once the size of the room for which it is intended. In a few moments I figure out the exact number of yards the room requires and tell the customer just what the linoleum will cost for that room.

"The fact that I am able to give the customer this information rapidly creates confidence. The woman is able to make up her mind quickly, and a profitable sale results."

Well-Displayed Linoleum is More Easily Sold

If you have the necessary window or floor space, urge your store proprietor or manager to support your sales efforts with a permanent model linoleum exhibit. The idea would be to show, in the course of a few weeks, linoleum possibilities for every room in the house, changing the exhibit from time to time.

The valuable assistance that such exhibits give the linoleum salesman is clearly shown by the experience of the Jordan Marsh Company, of Boston, Mass. Mr. O. T. O'Leary, in charge of their Linoleum Department, gives the following interesting account of what a permanent linoleum exhibit has meant to his store:

"More than twenty years ago, the Jordan Marsh Company realized that it would be necessary to demonstrate to their customers how linoleum would look on the floors of dining-rooms, living-rooms and bedrooms, as well as the kitchen and bath, before they could expect a wide acceptance of the idea. They took the initiative by demonstrating

the use of linoleum in their model suite of rooms, which has been a feature of the Jordan Marsh store for years. This really gave birth to the slogan, 'Linoleum for every room in the house.'

"By demonstrating just how linoleums will look on the floor, the linoleum salesman finds it much easier to sell linoleum for floor purposes. The floor should be the starting point of all interior decoration, for it serves as the background for the other furnishings. Most customers are aware of this, and start with this idea as the basis, but there are few salesmen who are capable of visualizing to their customers just how linoleum in samples or in rolls will look on the floor. The result is often a confused customer and no sale.

"By demonstrating just how linoleum will look on the floor with its ensemble, the chances of making the sale are greatly enhanced. The writer recalls many instances in his experience where linoleum in a roll or sample failed to impress the customer,



A view in the model suite of the Jordan Marsh Company, Boston, Mass. Note the linoleum floor



Armstrong's Plain Brown Linoleum—waxed and polished—solved the floor problem admirably in this old residence in Brooklyn, N. Y.

while a completely furnished room with linoleum on the floor made a ready buyer.

"There is another advantage gained by demonstrating the way linoleum will look on the floor—many sales are made to casual visitors. In Boston we have found these sales to visitors of no small importance. Thousands of visitors see our model rooms. In many cases these rooms have been reproduced in customers' homes, and in some cases the entire suite has been copied even in places far away from Boston.

"I have found that demonstration of just how linoleum will look is a silent salesman, the most effective of all. Demonstrate to your customers how linoleum will look on the floor and your sales will increase accordingly."

The foregoing suggestion is of course, for the store with ample display room. Now here is a good suggestion for the crowded store with little space. Fred. J. Conrad, of the East Coast Furniture Store, Miami, Fla., furnishes the idea: "I have arranged two rooms, one a kitchen, the other a dining-room, the size of each being 6 x 10 feet. I roll out a piece of linoleum, letting the roll

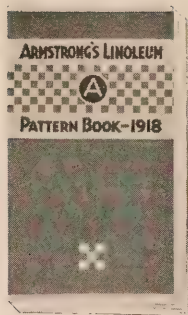
rest at one end of the room, and place the furnishings on the pattern. Pieces of other patterns 3 x 6 feet are hung on three sides of the room. I also have figured out, on a large framed card, the area of rooms from 4 x 6 feet to 18 x 20 feet, with prices of inlaid and printed linoleums. That makes it easy to sell and adds wonderfully to the linoleum sales. The pattern on the floor is changed once a week."

How One Sale Helps Another

Wherever you install a linoleum floor that is beautiful, artistic and harmonious with everything else in the room, that floor is a model linoleum exhibit outside your store. Every such installation that you make advertises your up-to-date sales methods, advertises your store, and advertises linoleum.

Such installations please the customers and make them enthusiastic endorsers of linoleum. They also draw favorable comments from friends and neighbors. The latter very likely will want similar floors in their own homes. Thus your influence may spread over the whole neighborhood.

Armstrong Salesman's Equipment



—with linoleum in right relation to everything else in the room—to prospective customers right in their own homes. The Pattern Book will enable the customer to select the patterns and the Sample Book

In addition to the color-plates inserted in this book, every retail linoleum salesman needs and should make sure to have the Pocket Size Quality Sample Book and Pocket Size Pattern Book. The color-

plates will enable him to show appropriate interiors will indicate the exact thickness. The order can thus be taken and the rooms measured at one call. These two salesman's helps will be sent free to any Armstrong salesman upon request. The Parsons' book—we remind you again—may be had also for twenty cents in stamps, if you want it. You may order as many copies as you wish, on that basis. Now and then a customer may want one, and it makes a nice gift.



This book is $4\frac{1}{4} \times 3 \times 2$ inches and contains quality samples of sixteen of the most important grades

Bureau of Interior Decoration

This Bureau is in charge of a thoroughly trained decorator, who is prepared to give personal suggestions about the selection of Armstrong's Linoleum to suit any scheme of interior decoration. Floor covering salesmen are cordially invited to refer their problems

to this Bureau at any time. There is no fee for its service. Inquiries should be addressed to Bureau of Interior Decoration, Armstrong Cork Company, Linoleum Department, Lancaster, Pa. All will receive prompt and courteous attention.

New Selling Helps

To assist the retail salesman to link up his sales efforts with the Armstrong national advertising, a variety of sales helps will be supplied free on request to any retailer who sells Armstrong's Linoleum—window displays, newspaper cuts, show cards, hangers, street car cards, pennants, lantern slides, etc.

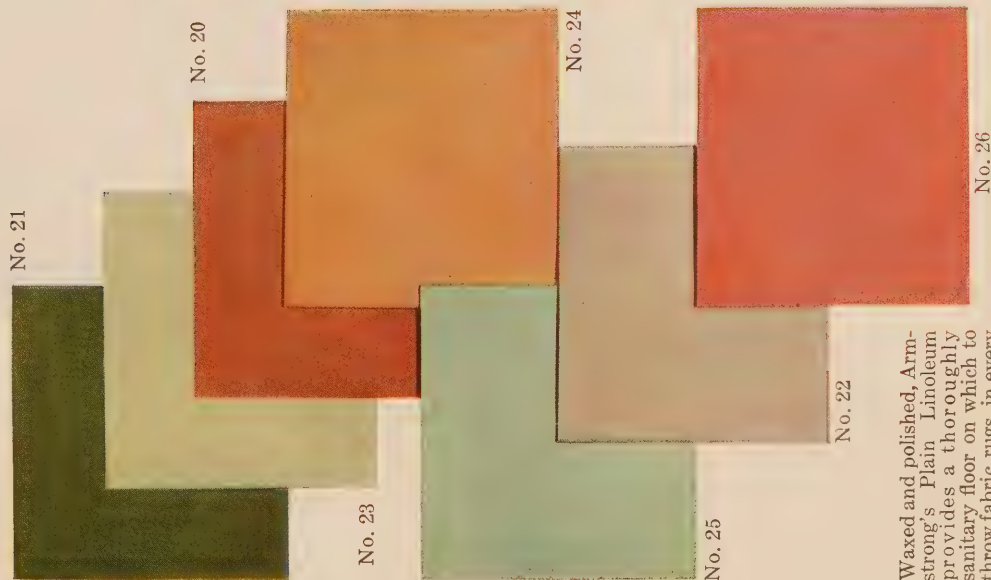
All these helps are described in detail in a sixty-four page publication "Building Linoleum Business," which will be sent to any merchant who asks for it. This book also tells of the motion picture film, "Making Armstrong's Linoleum," and contains many novel suggestions for increasing linoleum sales. These helps, when continuously and rightly used, will help the salesman materially in developing his volume of business.

Interiors by Parsons

On the following pages will be found a series of interiors designed by Frank Alvah Parsons, President of the New York School of Fine and Applied Art. These pictures demonstrate conclusively that linoleum in proper design and color can be used with entirely satisfactory results from an artistic standpoint in practically any type of room.

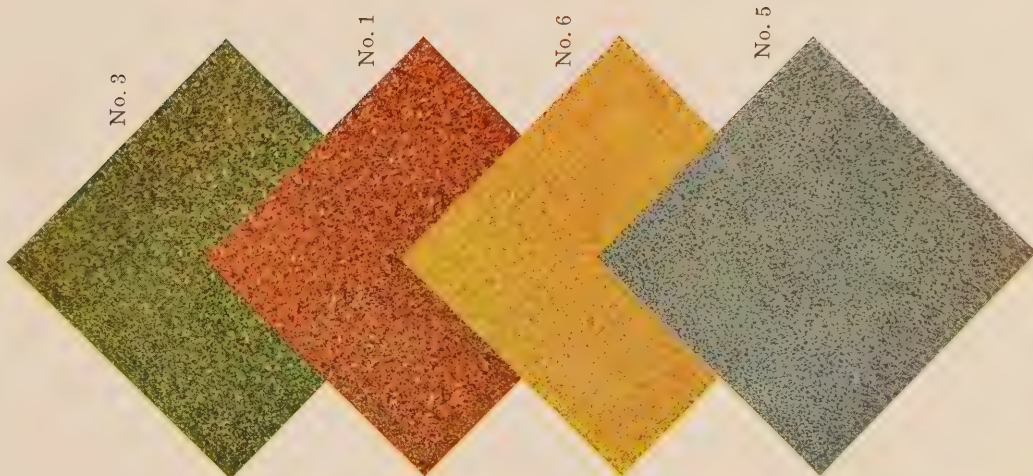
Every normal man and woman is interested in anything that makes for beauty and comfort in the home. Pictures are a "universal language." These colorplates, therefore, with the alternative patterns selected by Mr. Parsons, will, it is believed, be found helpful in selling Armstrong's Linoleum for every room in the house. Try showing them to your customers.

Armstrong's Plain Linoleum



Waxed and polished, Armstrong's Plain Linoleum provides a thoroughly sanitary floor on which to throw fabric rugs, in every room in the house. It is made in seven thicknesses, the heaviest being $\frac{1}{4}$ inch thick. The colors go clear through the fabric.

Armstrong's Granite Linoleum



Granite Linoleum is well-suited for sun-parlors, vestibules, laundries, etc. It is made in one thickness only. The colors go through to the back.

Armstrong's Jaspé Linoleum



The colors in these Jaspé Linoleums run through to the back. They make remarkably artistic floors on which to throw fabric rugs, and cost much less than hardwood. They are made in three thicknesses.

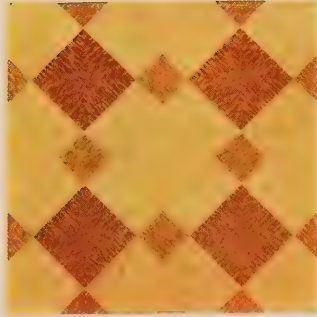


The entrance hall of a home is the first index to the characteristics of the people who live there. Therefore, it should be simple, practical, cheerful, hospitable and in perfect taste. The appearance of this hallway suggests these qualities. The pleasing Jaspé Linoleum floor is combined with plain plaster-walls, a beautifully designed stairway, lighting fixtures and other decorative essentials of the simplest kind.—FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE HALL



No. 12



No. 652

One may imagine a simple, hospitable, smart or even a "chic" entrance hall any one of which may be in good taste. An ostentatious, sumptuous, common-place aggregation of objects is certainly a convincing revelation of family qualities, best not revealed until the charitable instincts of one's guests are thoroughly aroused. We remember that floors are to walk on and that entrance halls are not museums nor exhibition galleries even in selecting floors.

—FRANK ALVAH PARSONS.

Hall

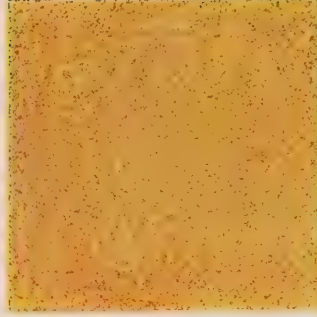


No. 6320

Floor Choices

Armstrong's Linoleum

For Every Room in the House

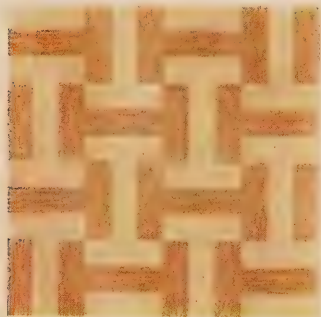


No. 6



A living-room should be comfortable, practical, restful and companionable. It should also express the culture and taste which are the family's ideals. An inlaid linoleum floor, in parquetry effect, is here shown. With the simple wood-panelled walls it furnishes an exceptionally good background for the expression of these commendable qualities. The rich, but simple color choice lends itself admirably to the type of furniture and other decorative material used. —FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE LIVING-ROOM



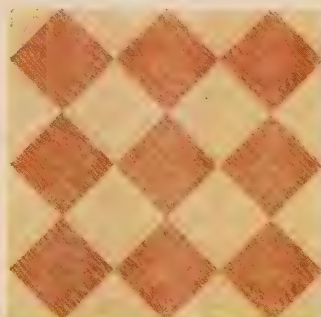
No. 680

Parquetry Inlaid Linoleum does not seek to imitate a hardwood floor; it seeks to produce the qualities desired at a less expense. Inasmuch as the patterns and colors are successful, it contributes to this end. When the room or its furnishings seem to be out of harmony with the patterns or colors of the parquetry designs, plain tones similar to No. 20 are effective, if not too intense or too light in color.

—FRANK ALVAH PARSONS.



No. 20

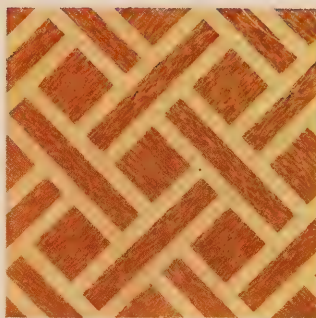


No. 632

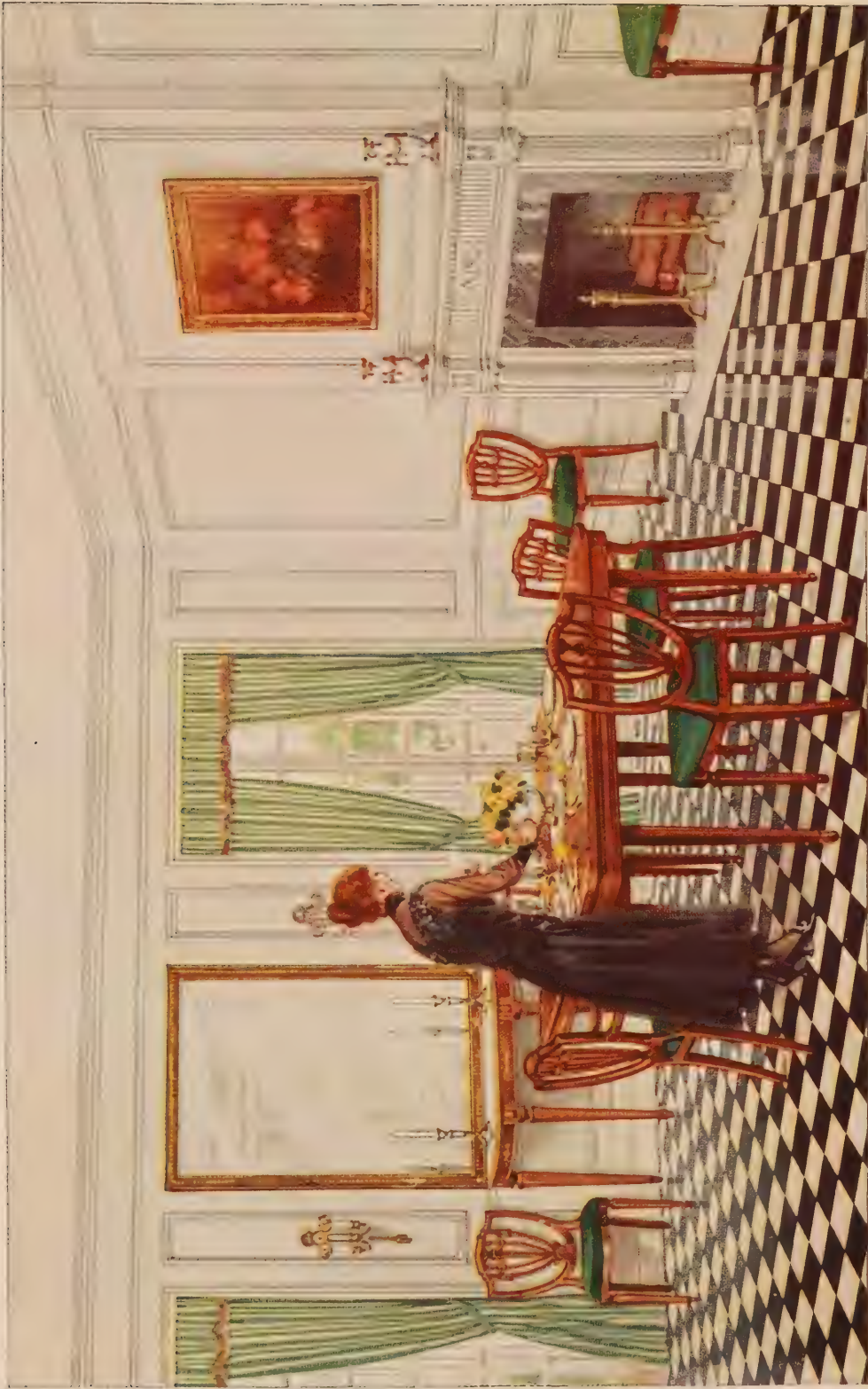
Living-Room

Floor Choices

Armstrong's Linoleum
For Every Room in the House

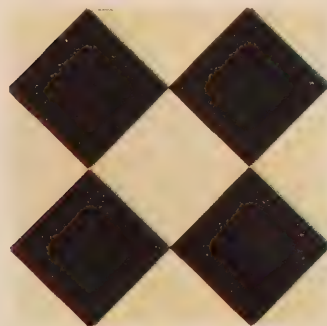


No. 590



The qualities of cleanliness, cheerfulness and comfort (so necessary to the successful dining-room) are here apparent. The bold black-and-white pattern also gives the feeling of "chic," so admired. At the same time it is a decidedly decorative element. The furniture and hangings introduce the essential decorative color effects. If rugs are used, they should be plain and in harmony with the furniture and hangings. Winter effects may be produced by substituting yellows or soft reds for the greens used here.—FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE DINING-ROOM



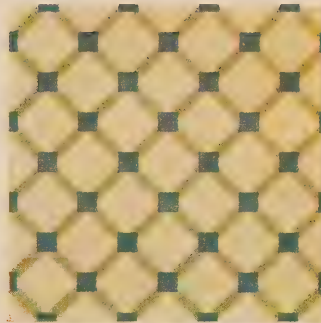
No. 350



No. 24



No. 632



No. 310

A dining-room is a place in which to eat in physical and mental peace. Floor suggestions here given have particularly in mind the wide range of qualities that create a mental state of peace and satisfaction in different people. These essentials may range anywhere between the plain and restful No. 24 and the chic and fashionable No. 350, according to temperament.—FRANK ALVAH PARSONS.

Dining-Room

Floor Choices

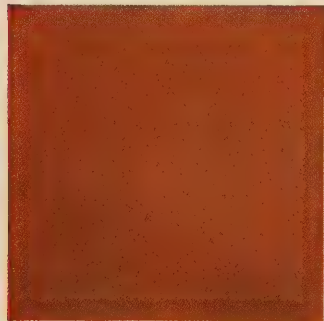
Armstrong's Linoleum
For Every Room in the House





The atmosphere of the library should stimulate feelings of quiet, repose, satisfaction and contemplation. The choice and arrangement of color, forms and lines must all contribute to this end. Books and their uses dictate the selection and placing of furniture. Every room should finally be tested by the principles of form and color composition to see whether they are or may be operative in securing the qualities desired. —FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE LIBRARY



No. 20

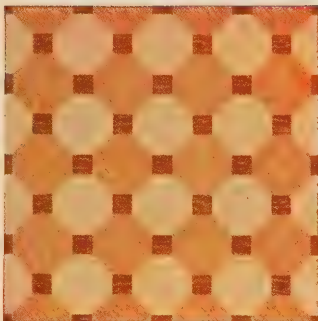


No. 11

It is intended to show by these examples that the floor as an element of the library should be so chosen that the more subtle relations may be easily made between it and the other elements with which it is combined. Undoubtedly well-neutralized plain floors are best for this purpose, with parquetry designs, not too contrasting in pattern often effective, particularly if the floor is to be pretty well covered with rugs.—FRANK ALVAH PARSONS.



No. 662



No. 600

Library

Floor Choices

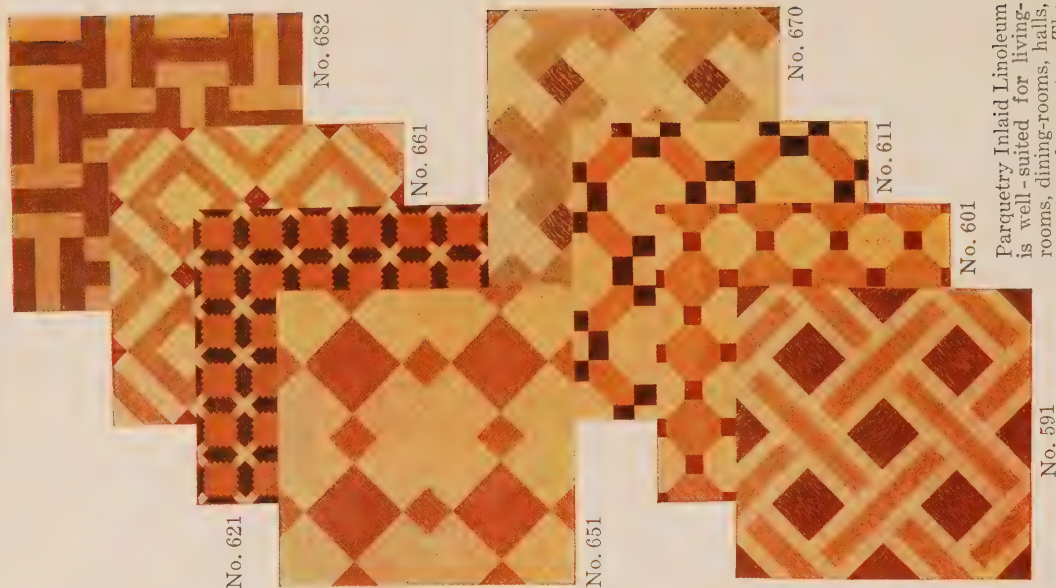
Armstrong's Linoleum
For Every Room in the House



Armstrong's Parquetry Inlaid Linoleum

Armstrong's Inlaid Linoleum

Armstrong's Carpet Inlaid Linoleum



No. 272

No. 621

No. 682

No. 661

No. 4350

No. 6361

No. 0171

No. 651

No. 5095

No. 3340

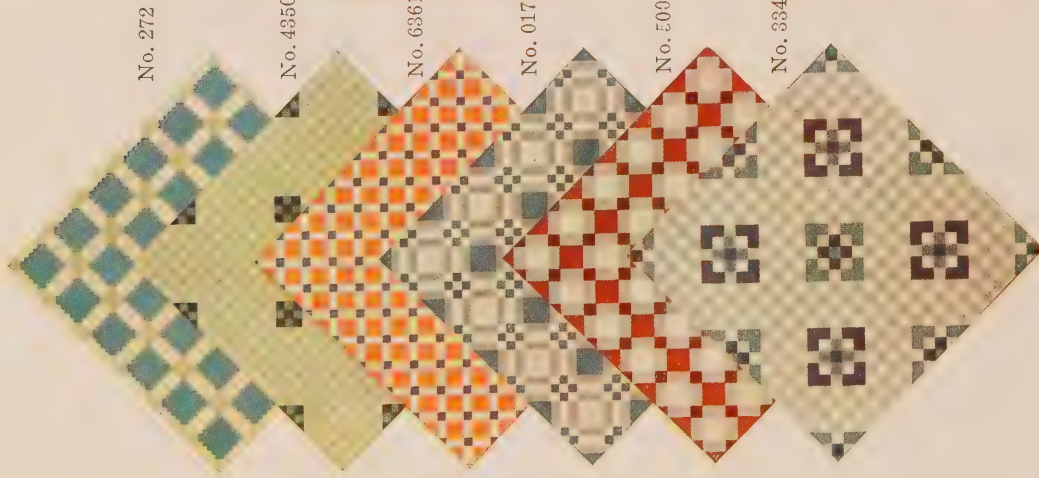
No. 670

No. 611

No. 601

No. 591

Parquetry Inlaid Linoleum is well-suited for living-rooms, dining-rooms, halls, libraries, dens, etc. The pattern does not wear off, as the colors run through the fabric.



The Armstrong Line includes 125 inlaid designs, such as these, suitable for kitchen, pantry, laundry, bathroom, vestibule, etc.



No. 711

No. 700

No. 704

No. 710

No. 720

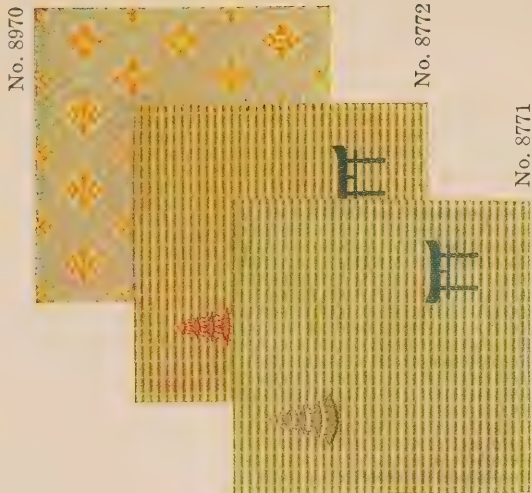
No. 721

No. 730

No. 731

Carpet Inlaid Linoleum is especially designed for living-room, dining-room and bedroom floors. It comes in one grade only—six feet wide. The colors run clear through.

Armstrong's Printed Linoleum for Bedrooms and Nurseries



No. 8970

No. 8772

No. 8771



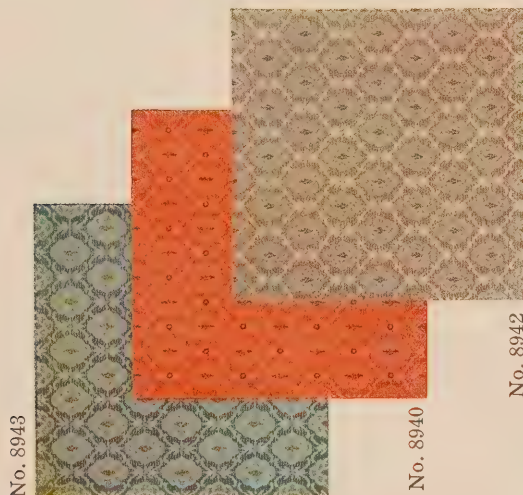
No. 8890

No. 8243

No. 7690

Armstrong's Linoleum

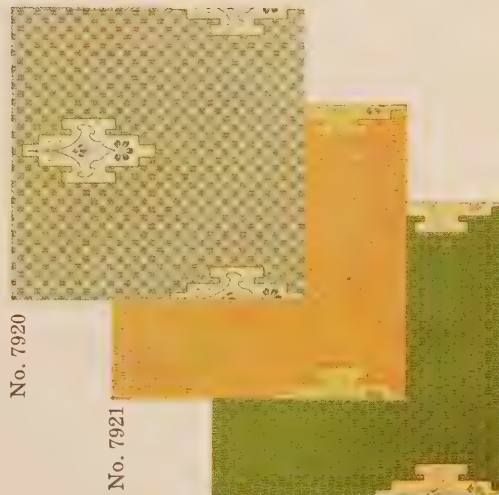
For Every Room  in the House



No. 8943

No. 8940

No. 8942



No. 7920

No. 7921

No. 7923



No. 9322

No. 9320

No. 9321

No. 8990

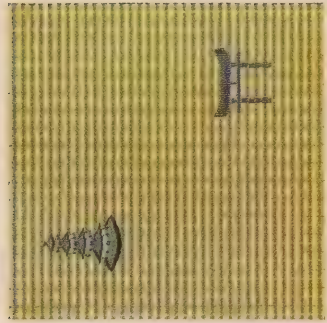
No. 8800

No. 8992

In bedrooms and nurseries, a good printed linoleum—used as a base for fabric rugs—will last for years. It is thoroughly sanitary, easy to clean and no colder than hardwood. Some of the attractive matting, floral and carpet effects now available are reproduced on this page.



No. 2252

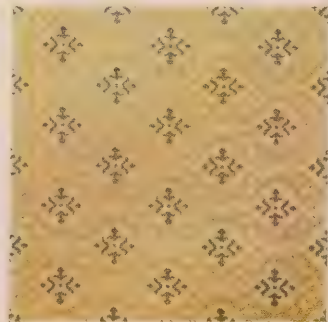


No. 8771

Four possible patterns are here shown whose qualities are desirable in certain types of bedrooms: No. 8891 for its cheerfulness and restfulness; No. 8971 for its coolness and its decorative quality. Either one contributes the qualities of sanitation and comfort. This method of procedure in selecting at once relates the floor idea to the room, and to the other objects with which it will be used.

—FRANK ALVAH PARSONS.

Bedroom



No. 8971

Floor Choices

Armstrong's Linoleum
For Every Room in the House

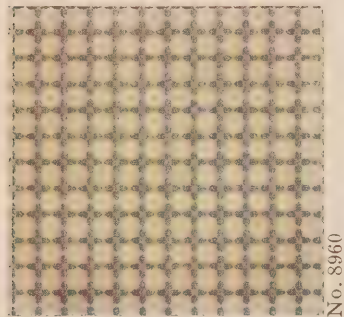


No. 8891

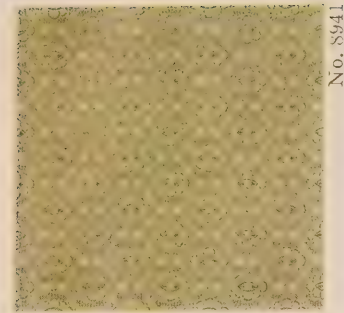


The soft gray ceiling and walls of this room were chosen to suggest coolness, quietness, cleanliness and comfort. Similarly the soft gray linoleum, with its unobtrusive blue pattern, suits the suggestion as a floor. The chintz hangings with the bed and chair coverings are in harmony with, and decorative on, this background. The plain rugs in rose bring the chintz into harmony with the floor, and give the necessary touch of warmth to the room.—FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE BEDROOM



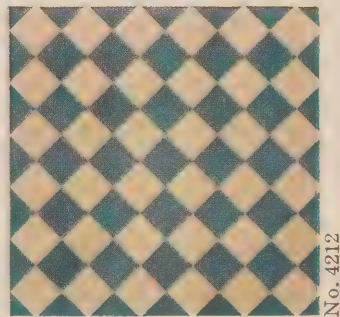
No. 8960



No. 8941

The child speedily reacts to his environment. Correct habits depend upon correct examples in his surroundings. The floor plays no mean part in the scheme of his room and should look clean, bright, simple and attractive as a background for those things in which he is interested. These designs lend themselves to this idea.—FRANK ALVAH PARSONS.

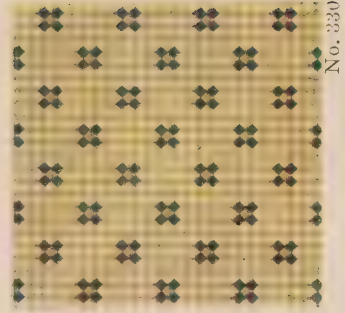
Nursery



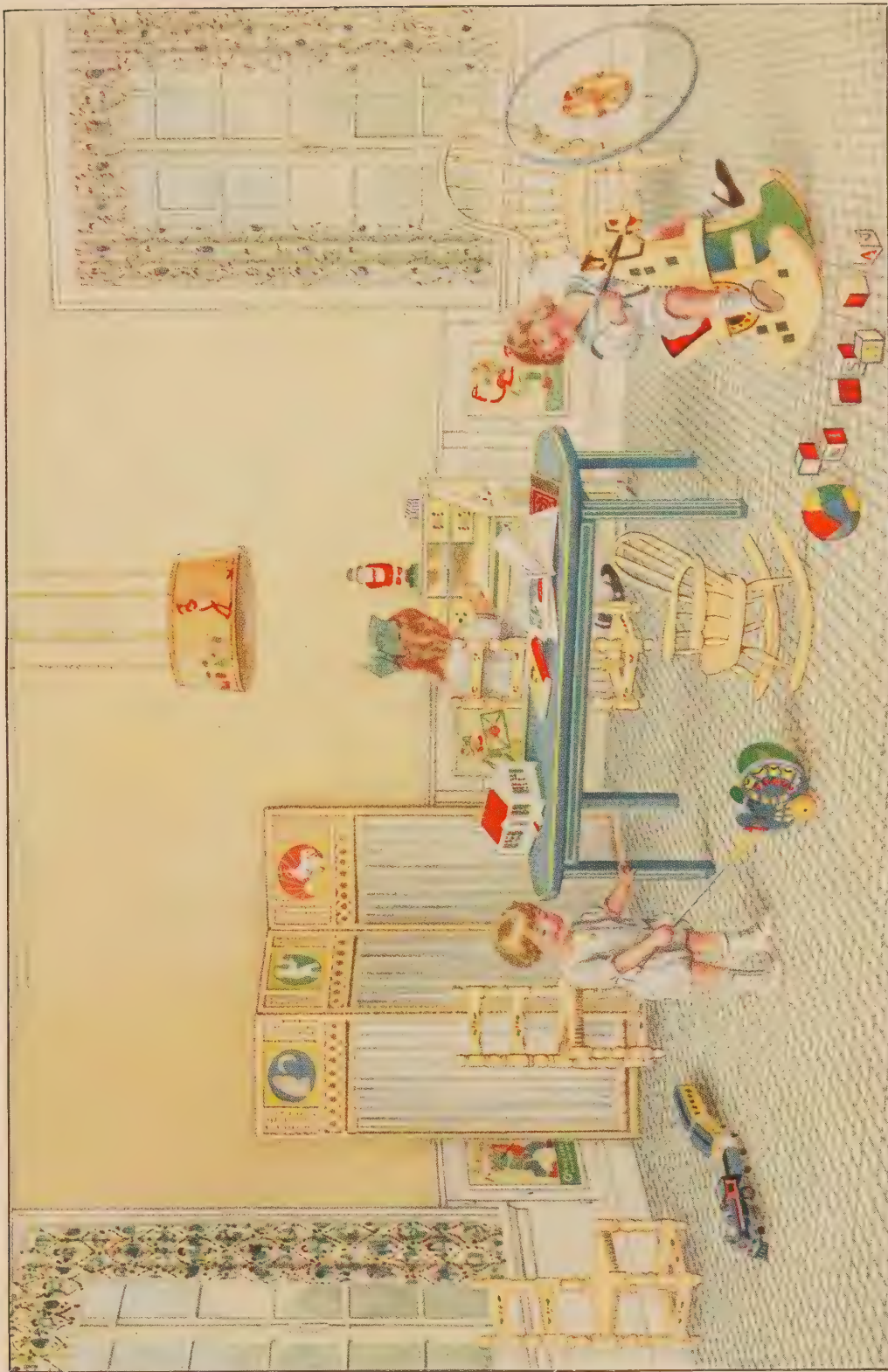
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Floor Choices

Armstrong's Linoleum
For Every Room in the House

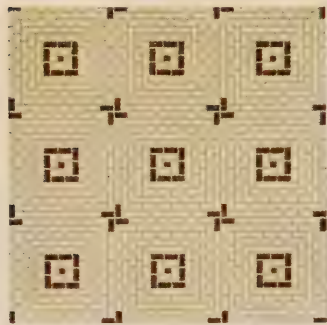


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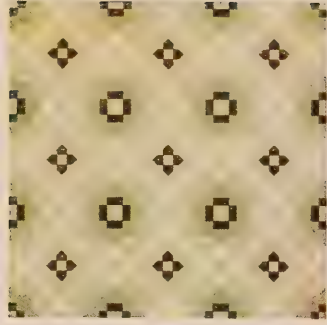


Both the color and the texture of objects used in a child's room should suggest cleanliness, freshness, cheerfulness and durability. At the same time they should represent *his* interests and *his* pleasures. To all these ends linoleum is expressly adapted. The walls, furniture, hangings and toys in this room have been selected to harmonize with these ideas and with the linoleum floor which is ivory, turquoise blue and light gray in color.—FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE NURSERY



No. 3430



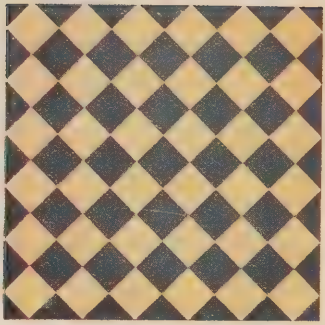
No. 3402

That "Cleanliness is next to Godliness" should be indicated by the very looks of every element concerned in the furnishing of a kitchen. These four patterns in combinations of white, cream, gray, light blues and greens are each, in some measure at least, calculated to convey this idea. They relate themselves well also to the prevailing colors in the various necessary utensils belonging to this department of the house. If the trim must of necessity be of some natural wood color, a pattern which introduces a small amount of the same color will serve to relate the walls to the floor.

—FRANK ALVAH PARSONS.



No. 5002



No. 6210

Kitchen

Floor Choices

Armstrong's Linoleum

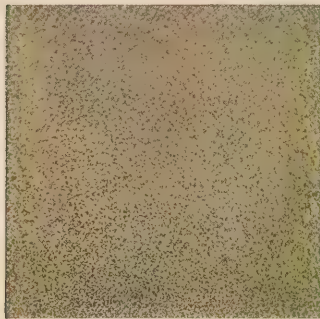
For Every Room in the House



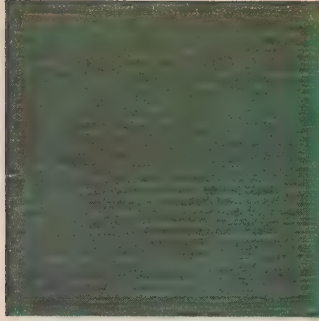


Economy of time, energy and materials is highly desirable in any work-shop. The kitchen (the work-shop of the house) should combine these requirements with the appearance of perfect cleanliness, a workable order or arrangement, and a degree of attractiveness. All the fundamental qualities of a linoleum floor are effective to a high degree in solving this problem. Color plays an important part in the question of sanitation and attractiveness; texture in economy and comfort, while the pattern may be chosen frankly for a decorative effect, making the rest of the room plain in color. White or cream, and light tones of gray are particularly good. Light, soft greens and blues may be well used in sunny and very light rooms.—FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE KITCHEN

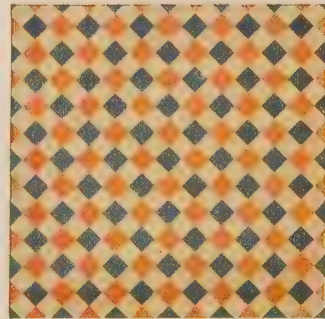


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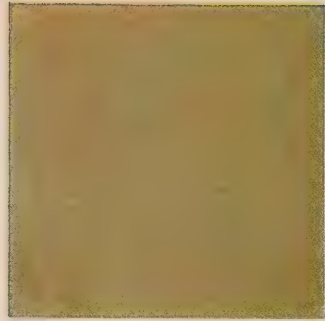


No. 14

Durability, suitability and unobtrusive attractiveness are expressed in the enclosed porch floors shown here. This problem calls particularly for simplicity in pattern, allowing of strong decorative effects in the furnishings. It is also desirable that the colors used should be sufficiently grayed to allow of change in hangings and rugs for warm and cool weather uses.—FRANK ALVAH PARSONS.



No. 2092



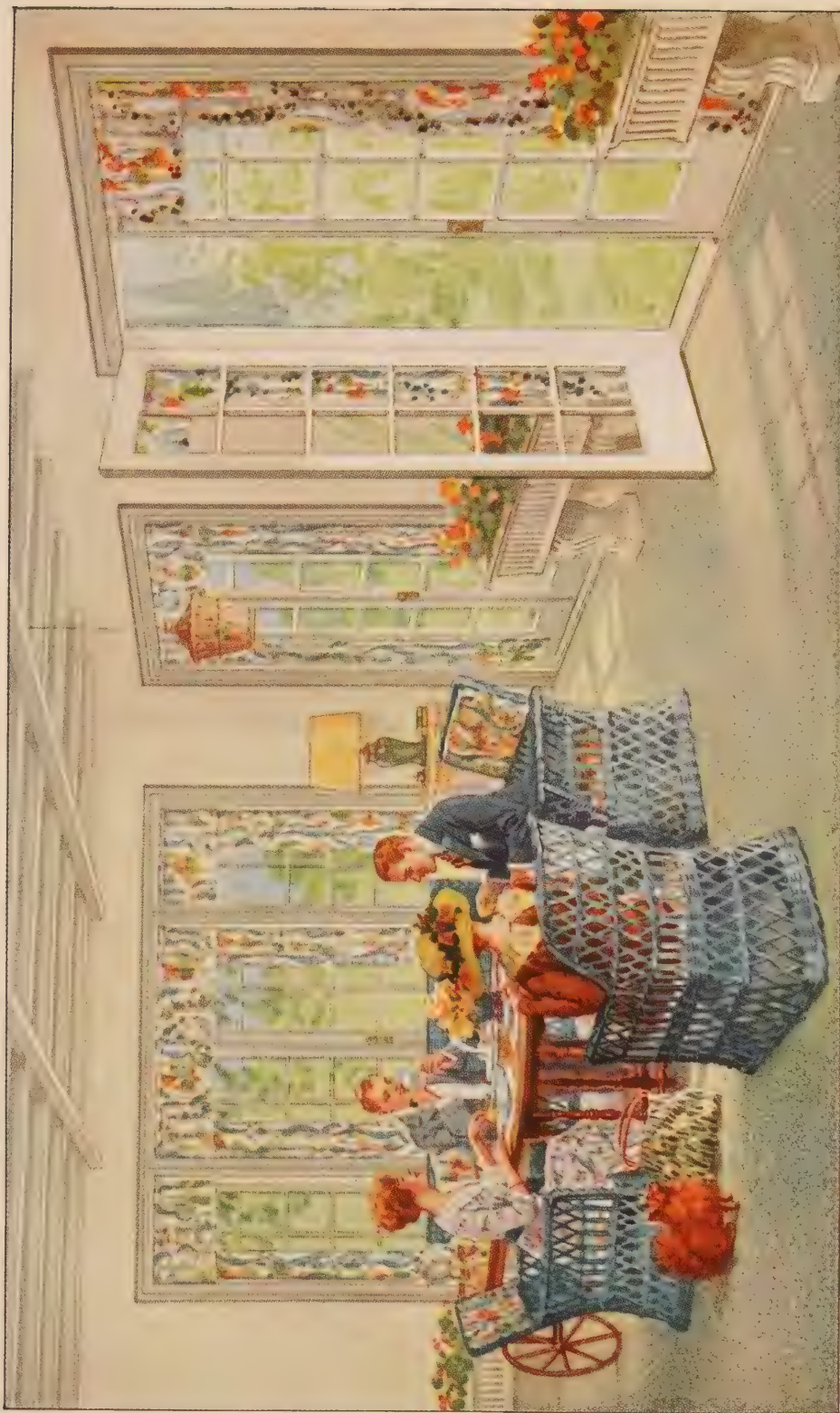
No. 23

Enclosed Porch

Floor Choices

Armstrong's Linoleum
For Every Room in the House



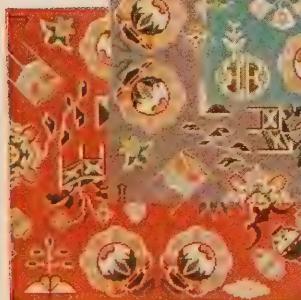


To get the best and the most out of each room and every article in it, is one of the aims of the modern house. This needs no better proof than the existence of the enclosed porch with its varied functions. It is the happy combination of out-of-door charm with indoor comfort. In this particular porch, a Granite Linoleum floor has been used with inexpensive wood structure and porch furniture to suggest the coolness, cleanliness and simplicity which the warm weather demands. With rugs of soft reds, browns or yellows and chintzes in the same tones, the room at once assumes the warmth and hospitality so necessary in the cooler months.—FRANK ALVAH PARSONS, President, New York School of Fine and Applied Art, New York City.

ARMSTRONG'S LINOLEUM FOR THE ENCLOSED PORCH

Armstrong's Printed Linoleum

The Chinese carpet pattern shown here is proving popular. Fabric rugs, used in connection with it, should be plain.



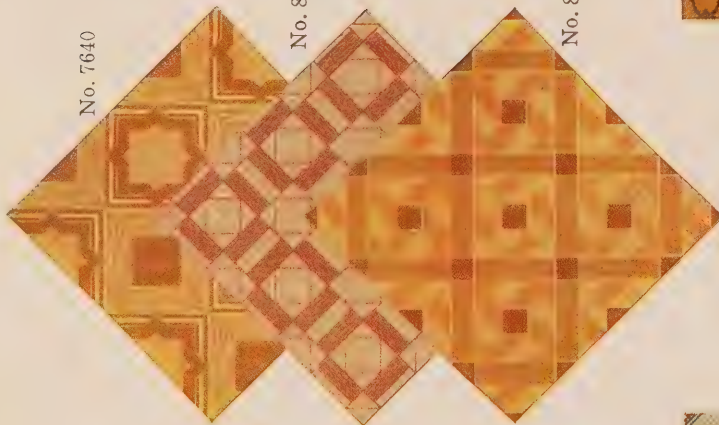
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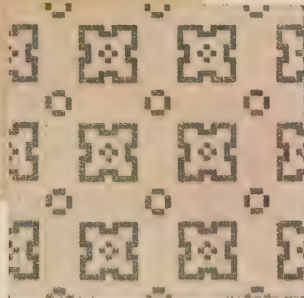
No. 7640

The Armstrong Line includes scores of printed linoleum patterns suitable for kitchen, pantry and bath.



No. 8491

No. 8721



No. 7871

Close representations of hardwood may be secured in Armstrong's Printed Linoleum in a wide assortment of patterns.



Linoleum Rug No. 861

Made in two other colorings



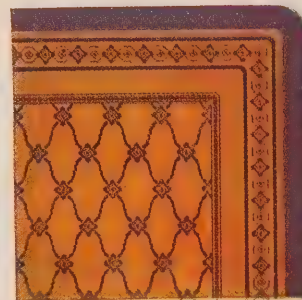
Linoleum Rug No. 852

Made in four other colorings



Linoleum Rug No. 873

Made in four other colorings



Linoleum Rug No. 883

Made in three other colorings

Armstrong's Printed Linoleum may also be secured in rug form, four patterns being shown here. All these rugs come in three sizes: viz., 6x9 ft., 7½x10½ ft. and 9x12 ft.

The Grades and Patterns of Armstrong's Linoleum Recommended for Different Rooms and Places

For places where much dirt is tracked in, it is well to remember that light colors show footmarks less than dark shades. From this standpoint, patterns with strong contrasts in color and mottled and mosaic effects in printed linoleum will be found especially desirable.

Lincoln Inlaids and Conestoga Prints are not recommended for barber shops, bar-rooms, hotel lobbies, offices, restaurants, stores, or for any building of a public or semi-public nature. For home use, they will give satisfaction, although the heavier grades are always preferable.

BANKS

Any of the darker colors of Battleship, Plain, Jaspé or Granite Linoleum, or any Hamilton Straight Line Inlaid.

BARBER SHOPS

Any Hamilton Straight Line, Fulton or Acco Inlaid; any suitable color of Jaspé, Granite, Plain or Battleship Linoleum; any of the tile designs in printed linoleum.

BAR-ROOMS

Hamilton Straight Line, Fulton, Acco or Parquetry Inlaid; the darker colors of Jaspé, Granite, Plain or Battleship Linoleum; any of the printed patterns except floral and matting designs.

BATHROOMS

Any of the small patterns in Hamilton Straight Line, Fulton, Acco or Lincoln Inlaid; any small tile pattern in printed linoleum.

BEDROOMS

The lighter colors of Plain or Jaspé Linoleum, Carpet Inlaid, or Parquetry Inlaid; any floral, matting or carpet pattern in printed linoleum.

BILLIARD ROOMS

Any of the darker colors of Jaspé, Granite, Plain or Battleship Linoleum; Cork Carpet; Parquetry Inlaid.

CHURCHES

Any appropriate color of Jaspé or Plain Linoleum or Carpet Inlaid. Cork Carpet is recommended particularly for use in churches on account of its sound-deadening qualities.

CLUB ROOMS

Any suitable color of Jaspé, Granite, Plain or Battleship Linoleum; Parquetry Inlaid; Carpet Inlaid; Cork Carpet.

DENS

Plain or Jaspé Linoleum; Parquetry Inlaid; Fulton Inlaid wood designs; Carpet Inlaid; any printed wood or carpet pattern.

DINING-ROOMS

Any Parquetry or Carpet Inlaid or suitable shade of Plain or Jaspé Linoleum; any wood pattern in printed linoleum.

DISPLAY WINDOWS

Parquetry Inlaid; wood patterns in printed linoleum; Jaspé Linoleum.

HALLWAYS

Any Parquetry, Hamilton or Fulton Inlaid; wood patterns or small tile designs in printed linoleum; stair and passage linoleum, with borders especially designed for use in narrow halls and on stairways.

HOTEL LOBBIES

A-grade Hamilton Straight Line Inlaid or the darker colors of Jaspé (A-grade), Granite or Battleship Linoleum.

KITCHENS

Any pattern in the Armstrong Line except Carpet Inlaids and matting designs; tile patterns are especially recommended.

LAUNDRIES

Any tile pattern.

LIBRARIES

Parquetry Inlaid; the darker colors of Jaspé, Plain or Battleship Linoleum; wood patterns in Fulton and Acco Inlaid; Cork Carpet; any printed wood pattern.

LIVING-ROOMS

Jaspé or Plain Linoleum in harmony with the furnishings; Parquetry and Carpet Inlaids; any printed wood, floral or carpet pattern.

LODGE ROOMS

See under Club Rooms.

NURSERIES

Light colors of Plain or Jaspé Linoleum; simple designs in inlaids; matting patterns in printed linoleum.

OFFICES

Any Parquetry Inlaid, Hamilton, Fulton or Carpet Inlaid; the darker colors of Jaspé, Plain or Battleship Linoleum; Cork Carpet; tile or wood patterns in printed linoleum.

PANTRIES

Small tile designs in Hamilton Straight Line, Fulton or Acco Inlaid; any small printed linoleum pattern, except florals and mattings.

PLAYROOMS

See under Nurseries.

RECEPTION HALLS

Any Parquetry Inlaid, Carpet Inlaid, Jaspé or Plain Linoleum; any printed wood pattern.

RESTAURANTS

The darker colors of Jaspé (A-grade), Plain, Granite or Battleship Linoleum; A-grade Hamilton Inlaid; Fulton Inlaid; any D-grade printed linoleum, except matting and floral designs.

SCHOOLS

The darker colors of Jaspé, Plain or Battleship Linoleum.

SEWING ROOMS

Light colors of Jaspé or Plain Linoleum; any Carpet Inlaid; any printed matting or carpet pattern.

SLEEPING PORCHES

Any color of Jaspé, Granite or Plain Linoleum; tile inlaids; Cork Carpet. The use of linoleum on open porches, constantly exposed to the weather, is not recommended.

STAIRWAYS

Special stair and passage linoleums with a border design on each side.

STORES

A-grade Hamilton Straight Line Inlaid, Jaspé, Granite, or Plain Linoleum; any Fulton Inlaid; any D-grade print other than mattings and florals.

SUN PARLORS

Any color of Jaspé, Granite or Plain Linoleum; light tile inlaids or prints.

THEATRES

The darker colors of Cork Carpet, Battleship, Plain or Jaspé Linoleum; any Parquetry Inlaid, A-grade Hamilton Inlaid.

VESTIBULES

Any Parquetry, Hamilton, Acco or Fulton Inlaid; any small tile or wood effect in printed linoleum.

The Arguments for Armstrong's Linoleum

The Armstrong Cork Company's business was started fifty-eight years ago. Not only has it an established reputation for making high-grade linoleum, but the Company is also well known here and abroad for the manufacture of innumerable cork products and a variety of heat-insulating materials.

The Linoleum Department of the Company was founded in 1907. Both in manufacturing methods and equipment, its linoleum plant at Lancaster, Pa., is the most modern in America.

Only the best obtainable ingredients are used in the manufacture of Armstrong's Linoleum. Most of the cork comes from the Company's own cork factories here and abroad. Every car of linseed oil and all color pigments received at the works at Lancaster are carefully tested in the laboratory before they are accepted. The whole manufacturing process is under chemical control.

The Armstrong Cork Company possesses an organization of thoroughly experienced linoleum experts. Many of these men were trained abroad, where linoleum traditions were founded and developed.

Armstrong's Linoleum is carefully tested at every step of the making. The final inspections of the finished product are especially rigid. Rarely does a yard of defective Armstrong's Linoleum find its way to market, and if it does, the Company always stands ready to make good.

The most exceptional attention is paid to the designing of the patterns and the selection of the colorings. Hundreds of color combinations are tried out and rejected in the preparation of each season's line.

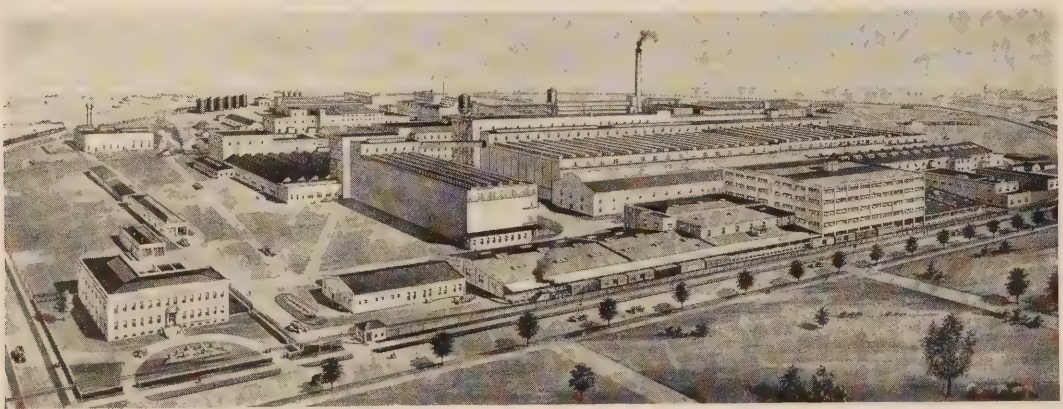
The scope and variety of Armstrong designs afford the linoleum salesman an unusual opportunity to apply more and more profitably the idea of linoleum for every room in the house.

The salesman is being backed up with a national advertising campaign which—though no miracles are claimed or expected—promises eventually to make the selling of Armstrong's Linoleum much more worth while for every salesman.

One of the prominent American authorities on interior decoration—Frank Alvah Parsons, President of the New York School of Fine and Applied Arts—has been made supervisor of this advertising from the decorative standpoint, thus putting the weight of professional expert opinion back of the campaign from its very inception.

Armstrong's Linoleum received the Grand Prize at the Panama-Pacific International Exposition at San Francisco—the highest possible award—conferred on no other brand of linoleum, foreign or domestic.

Armstrong merchants are offered free a wide variety of practical selling helps. Thousands have used them with excellent results.



The thirty-acre Armstrong plant at Lancaster, Pa.

How Armstrong's Linoleum is Made

Before attempting to explain the processes of linoleum manufacture, it may be well to list the five principal kinds:

(a) Plain Linoleum—of solid color without pattern—the heavier grades of which are used for covering the decks of battleships, and hence are known as Battleship Linoleum.

(b) Printed Linoleum, which is simply plain linoleum with a design printed on the surface with oil paint.

(c) Inlaid Linoleum, in which the colors of the pattern go through to the burlap. There are two kinds of inlaid—straight line inlaid and granulated inlaid—as explained later on.

(d) Jaspé Linoleum, which may be considered a species of inlaid linoleum, since the colors run clear through the fabric. It presents an appearance somewhat like moiré silk.

(e) Granite Linoleum, which is also a variety of inlaid. It has a mottled appearance, resembling terrazzo.

Cork Carpet resembles plain linoleum, but the cork used is not so finely ground, the oxidized linseed oil is softer, and the "mix" is not calendered so hard.

The Tests for Real Linoleum

Since there are substitute floor coverings on the market nowadays that look like linoleum on the surface, but which are merely felt paper imitations, it is to your advantage to fix in the minds of your customers these two easy ways to tell genuine linoleum: First, look at the back and make sure that it is burlap. Second, try to tear it. Imitations tear easily. The safest way is to caution your customers to ask for Armstrong's Linoleum by name and to look for the Circle A trade-mark on the back.

The Raw Materials

The three most important ingredients of Armstrong's Linoleum are cork, linseed oil and burlap.

Cork is the outer bark of a species of evergreen oak tree which grows in Spain,

Portugal and Northern Africa. The trees are "stripped" every eight or ten years.

Linseed oil (from which linoleum gets its name) is pressed from the seed of ordinary flax. The Argentine Republic grows more flaxseed than any other country, but Western Canada and our own states of Minnesota, North Dakota, South Dakota and Montana are also large producers.

The wide burlap required for linoleum is woven in Dundee, Scotland, from jute grown in India. The jute plant resembles a reed and requires a hot climate and swampy ground for its successful cultivation.

Making Plain Linoleum

The cork comes in bales of about 250 pounds each, which are broken up in the receiving shed and ground into small granules. The loose cork is then conveyed to a bin in the top of the cork mill. This bin feeds through chutes into burr mills, where the cork is ground like flour. Next, it goes to the bolting machines and is run through a series of wire sieves, and when it comes out of the last one it is as fine as powder. In fact, it is called, "cork flour."

The linseed oil comes to Lancaster in tank cars—thousands of gallons at a time—direct from the refineries. A sample is first taken from every car and tested in the chemical laboratory. Every gallon must be right up to standard, for poor oil can cause more trouble than almost anything else.

The oil is pumped from the tank cars into a weighing house and then into big storage tanks that will hold from five to eight cars apiece.

The next step is the boiling house. All the linseed oil is bought raw and boiled differently for different purposes. The temperature ranges anywhere from 350 to 500 degrees. The boilers are arranged on tracks so that if they should get too hot, they can be removed from the fire quickly. The oil is stirred continuously, and the thermometers in the kettles are watched closely.

The boiled linseed oil is pumped into movable conveyors in the top of the oxidizing

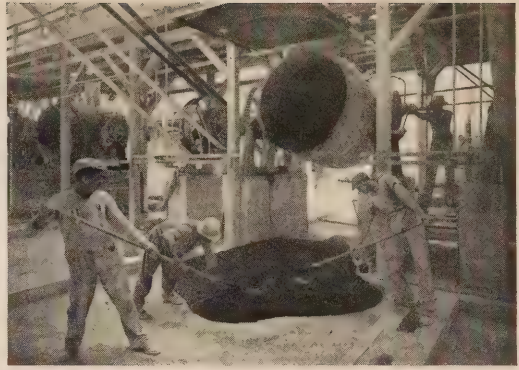
sheds, which are about thirty feet high. These conveyors have little holes in the bottom and as they travel from one end of the sheds to the other, the oil runs through onto sheets of scrim that are hung from the ceilings clear to the floors. As it runs down these sheets, it gradually absorbs oxygen from the air. That is the reason why the sheds are called oxidizing sheds. The heat—80 to 100 degrees—and the oxygen together turn the oil into a semi-solid form.



A glimpse inside an oxidizing shed, showing the edges of the pieces of scrim on which the oil is oxidized

The oil is allowed to run down on the scrim twice a day for two or three months until the coating becomes nearly an inch thick. Then the sheets are taken down and dusted with whiting so that they will not stick together. This method of oxidizing oil is a very tedious process, but it makes the linoleum tougher and more durable.

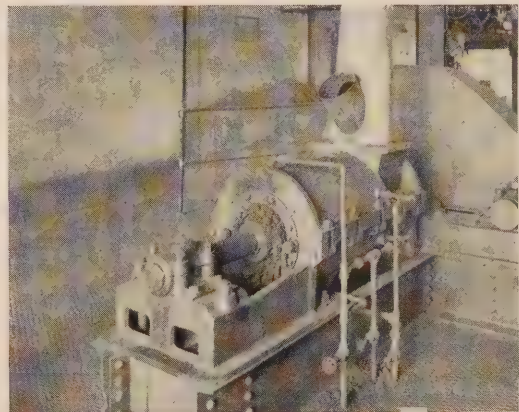
Over in the "cement" plant, where they go next, these "skins" or sheets of oil and scrim are run through metal rollers and reduced to pulp. The "cement" is simply the binder that holds the pulverized cork together. It is made in this way:



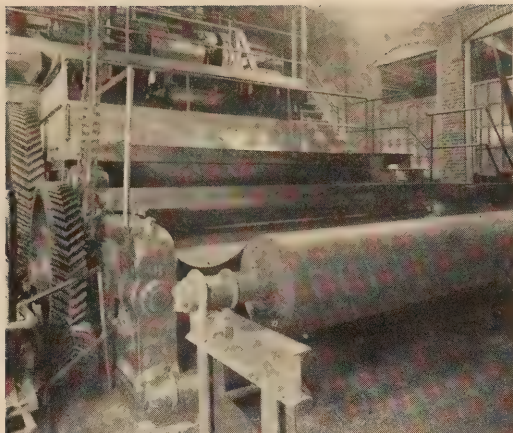
Making the binder or "cement" used in the manufacture of linoleum. It consists of oxidized linseed oil, kauri gum, rosin, etc.

The oxidized oil is cooked in big kettles that hold about three tons apiece. While it is boiling, rosin and several other materials are mixed in, including kauri gum—the fossilized sap of pine trees, dug out of the ground in New Zealand. After it has been boiled just enough, the cement is poured into concrete basins to cool. Later, it is cut up into chunks about one foot square and four or five inches thick, and sent along to the mixing building to be mixed with the cork flour.

Here the mixture is put through one machine after another until the cement and the cork are thoroughly mixed. Then the mix is pulverized and dropped down to one of the calendering machines, which consists of a series of heated steel rollers weighing about twenty-six tons each. The cork and cement mixture comes in at the top and the burlap at the bottom, and the two are pressed



The cork flour and "cement" are mixed together thoroughly in a series of machines like this



The mixture of cork and "cement" is then pressed on the burlap backing by ponderous calendering machines

securely together. Immense as the calendering machines are, they can be adjusted for variations in thickness as fine as $1/1000$ of an inch. The distance the rollers are left apart, of course, determines the gauge of the linoleum.

The plain linoleum passes then from the calenders into the "stoves." These stoves are big brick drying rooms for seasoning the linoleum. They are very long and narrow, and about sixty-five feet high. It is an impressive sight to see—literally miles of linoleum hung up to dry in forty-five-foot loops, reaching almost the full height of the stove.

The linoleum remains here to season for



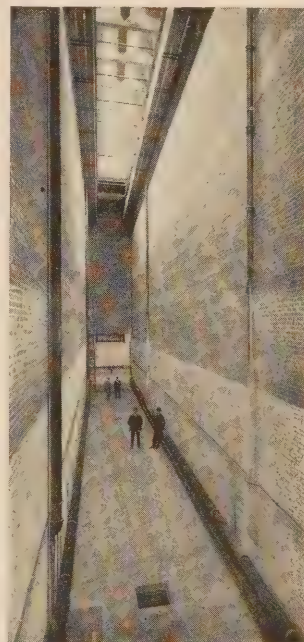
Cutting a printing block

from one to six weeks—depending on the thickness. If it is plain or battleship linoleum this ends the actual manufacturing process, except for trimming off the selvage. But if printed linoleum is wanted, the seasoned plain goods are drawn out of the opposite end of the stoves to the printing machine. But before we describe the method of printing linoleum, let us see how the patterns and colors are made.

Making Printed Linoleum

First the designs are all drawn on paper, and the ones that look best are selected. These are handed over to the block cutters, who transfer them onto specially made blocks. These blocks are made of four layers of wood, each with the grain in a different direction, to prevent warping or twisting, and are about eighteen inches square and two inches thick. The face of the blocks is channeled, leaving strips about one-sixteenth of an inch apart. The parts of the pattern to show in the design are colored, and the remainder of the strips cut away. Or, if it is made up of diagonal lines, as in some wood patterns, the design is traced on a plain wood block and strips of brass are hammered in. For putting in outlines, cuts similar to those used in newspapers are made out of metal and tacked on the wood blocks. The channeled blocks are for printing solid masses of color or heavy lines. For outlining, metal has to be used.

Each color in the pattern has to have a different block. Some of the Armstrong patterns have as many as thirteen colors in



One of the "stoves" where the linoleum is seasoned



Testing various color combinations by hand printing

them. In his desire to secure attractive designs, the designer first cuts eighteen-inch-square hand blocks for each pattern, and uses them for testing out color combinations. Forty to one hundred different colorings of each design are thus made up by hand printing. Each block is in turn pressed on a bed of paint of the proper color and then stamped on paper.

When these various color combinations are finished, they are gone over carefully and three or four selected from the lot and the rest rejected. It is really a case of the survival of the fittest, and whenever you see an Armstrong pattern, it is probably one of the two or three best color combinations out of a hundred.

There is no guesswork about mixing the colors for the printing. The pigments, which come in powdered form, are first tested, and then to improve the finish on the goods, they are ground over several times.

Every ingredient that goes into the paint is carefully weighed according to an exact formula, and the mix matched up with the shade desired and approved by the designer before any of it is used. This makes sure that repeat orders will bring exactly the same shades as the original order.

To get back to the printing: The blocks used on the machines are duplicates of the small hand blocks already described, except that they are about six feet long. The printing presses are over forty feet in length. Instead of being stationary, they are on tracks so that they can be moved from in front of one stove to another. The seasoned plain

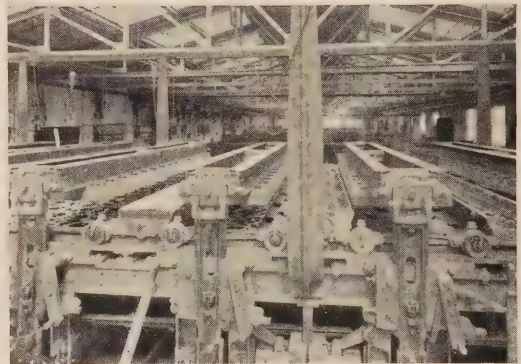


Printing blocks

linoleum comes out of the stove over a roller, passes under the press, and, before it reaches the printing bed at the opposite end from the stove, is carefully brushed so as to remove any dust on the surface that might spoil the printing.

The blocks, face down, are automatically coated with the paint and then stamped on the linoleum. The first block stamps one color, the next one another, and so on. As the linoleum is printed, the press feeds it back into the stove, where it is hung up again for six or seven days for the paint to dry.

Then it goes to the trimming machine, where knives on each side trim off the selvage. As this is being done, the linoleum is inspected for flaws, measured automatically, and then cut up into rolls of approximately sixty square yards.



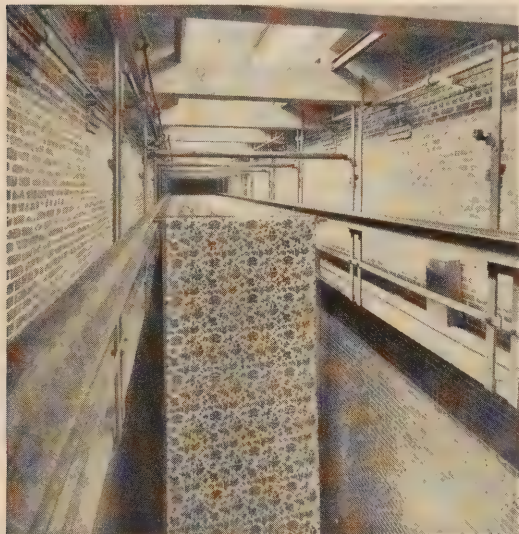
A close view of a portion of a linoleum printing machine

As a last precaution the linoleum is placed on the inspection tables for a final examination. These tables are long enough and wide enough to accommodate a whole roll at a time. Here the goods are carefully inspected under skylights, and if all right, are re-rolled and sent to the stock room.

The stock rooms are in effect warehouses that cover acres of space. On one side of them is the shipping platform with its sidings for cars. The cork, oil and other ingredients come in at one side of the plant, and the finished linoleum goes out at the other side. There is no lost motion anywhere in the mill.

Making Inlaid Linoleum

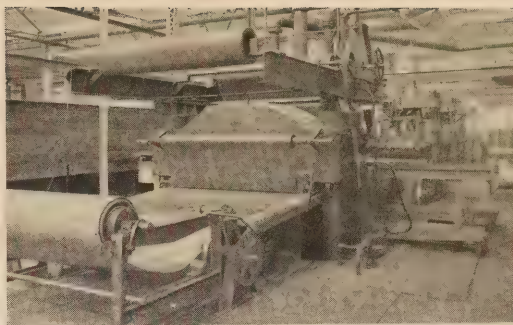
The inlaid may have a half dozen or more colors, and each color has to be mixed separately. For "straight-line inlaid" the process is just the same as for printed linoleums until the calendering machine is reached. Here instead of being pressed onto the burlap, each color is rolled out separately into sheets like biscuit dough. Wood flour has to be used for the lighter colors—white, light blue, etc.—instead of cork flour, which is brownish in hue.



From the printing machines the linoleum passes back into the "stoves" for the paint to dry

After the mix is rolled out into sheets, the pieces for "straight-line inlaid" are stamped out mechanically in the right shapes and placed where they belong on the burlap, to make the pattern. Then these pieces and the burlap are forced together under heat at a pressure of twelve hundred pounds to the square inch. Practically all this is done automatically. The steel dies for a single pattern cost thousands of dollars.

The "granulated" or mottled inlaid is made in an entirely different manner. Instead of being rolled into sheets, the mix is pulverized. Then it is placed in cold storage, until needed, so that it will not stick together and clog the stencils. Next, it is carefully sieved to take out all lumps, and finally it is conveyed to the inlaying machine.

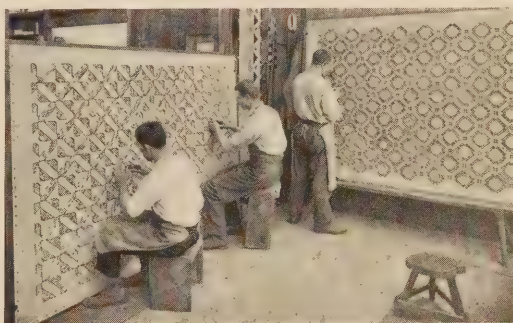


Press end of the straight line inlaid machine

This machine consists of a big press and a number of metal stencils—one for each color of the pattern that is being made. The stencils are two yards or four yards wide—whichever width is being made—and about five feet the other way. The holes in them are cut so as to correspond with the figures in the pattern. The work of cutting and filing the stencils is done largely by hand.

Now, suppose a four-color pattern is being made on the machine. The bed is covered with burlap, which comes in from a roll at one end. The four stencils are mounted in frames above the burlap. Scoopfuls of the properly colored granulated mixtures are thrown simultaneously on each of the four stencils, and worked through the holes, so that the several colors drop down on the burlap and form the pattern. Any surplus that does not go through the holes is scraped off. The stencils are then lifted slightly, and the burlap (carrying the loose mixes properly arranged on the surface) pulled gently along as far as the next stencil, when the process is repeated.

Finally, after the burlap passes under all the stencils, the pattern is completely worked

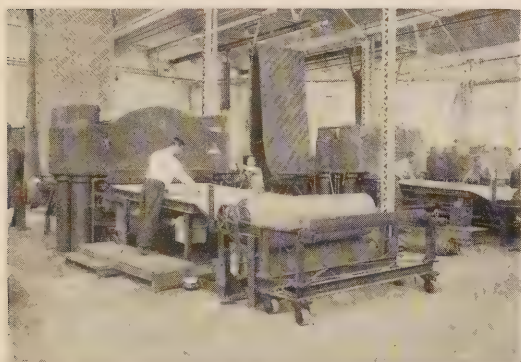


Filing metal stencils used in making granulated inlaid linoleum



One of the granulated inlaid machines

out—the surface of the burlap being entirely covered. Then oiled paper, which comes from a roll above the machine, is laid over the top and the loose mixtures, burlap and paper—altogether—are subjected to heat and pressure of a ton to the square inch, which keys the mixes onto the burlap. Afterwards, of course, the paper is easily peeled off the surface. The pressing naturally forces some of the colors over into the others. So the lines of the different figures are not as clean cut as in the “straight-line” goods.



Finishing presses for inlaid linoleum

Before the inlaid is placed in the stoves to season, it is passed through the finishing presses that smooth and harden the surface. Then as it enters the stoves, the back is coated with red paint which acts as a preservative for the burlap. The inlaid has to stay in the stoves anywhere from two to six weeks, depending on the thickness.

The colors in inlaid dry out differently. Only an expert can tell just how much they will change. A man has to know his business or there is liable to be a big loss in “off” shades. That means skilled specialists for this class of work.

Every other week the executives and the foremen of the different departments get together and talk over things in general. Perhaps somebody has an idea for a new process that will make linoleum better, or somebody else may have in mind a new feature for some machine. When fifty-five experienced men get to thinking along the same lines, things are bound to happen—and do happen in the Armstrong plant.



The final inspection

Linoleum Lecture Outfits

For the benefit and instruction of salesmen who wish to familiarize themselves with the processes of linoleum manufacture, several “Lecture Outfits” have been prepared by the Armstrong Cork Company. One of these will be loaned, for a limited period, free of charge, to any merchant who is willing to pay the express charges both ways. Each outfit is packed in a box thirty-one inches long by sixteen inches wide and ten inches

deep, weighs approximately seventy pounds, and contains the following:

Three printing blocks, a piece of virgin cork and a sample of cork bark (scraped); one bottle of linseed oil; nine bottles of the dry colors used in printing; a sample each of printed, granulated inlaid, straight line inlaid and battleship linoleum, and cork carpet; one jar each of cork waste, cork flour, oxidized linseed oil, cement, linoleum mix, flaxseed, rosin, kauri gum, jute and burlap.

Applications for these outfits should be filed several weeks in advance.

How to Lay and Care for Linoleum

The best linoleum is only as good as it is laid. Nine out of ten complaints received by the average merchant may be traced to improper laying or improper treatment on the part of the purchaser. To build a successful linoleum business, it is, therefore, essential that the salesman be thoroughly familiar with this subject and emphasize its importance in dealing with his customers.

The methods here outlined are based on the practical experience of experts who make linoleum laying a profession. Any careful workman can put linoleum down to stay, if he will follow the directions here given, step by step.

There is only one ideal way to lay linoleum over concrete or wood, and that is to paste it down over a layer of heavy felt paper and seal the joints with waterproof cement. This adds to the cost, but the use of the felt layer positively increases the life of the linoleum and insures a permanent, satisfactory floor. When the many advantages of this method are explained to customers, few will be unwilling to pay the extra expense. In fact, the cost in the long run is less than where makeshift work is done, since the possibility of having to tear up and replace the linoleum because of bulging or cracking, due to faulty laying, is eliminated.

Advantages of the Felt Under Layer: The advantages of using a layer of felt are many. They include:

1. On wood floors, the work of laying can be completed in a single trip. Ordinarily the floor can be used at once—while the work is in progress, if necessary. On concrete floors, the felt is laid one day, and the linoleum the next.

2. The felt layer acts as a cushion, and makes the floor delightful to walk upon. Its use positively increases the life of the linoleum.

3. The felt layer deadens sound. It makes the floor much warmer in winter.

4. When properly pasted to the felt, the linoleum cannot bulge, expand or contract. Retrimming is unnecessary.

5. All floors—particularly wood—are subject to expansion and contraction, due to heat and cold. The felt takes up this expansion or contraction, and prevents cracking or breaking which is apt to occur when linoleum is cemented to wood.

6. The linoleum can be removed without damage and with little difficulty, if occasion should arise.

Directions for Laying Linoleum Over Felt

Materials Required: In addition to the linoleum selected by the customer, the following materials are needed:

1. Enough building felt to cover the entire floor area. This is the ordinary gray, unsaturated felt used by builders, commonly known as deadening

felt. It comes in three-foot widths. It is made by a number of manufacturers, and can be secured through your local lumber yard or hardware dealer. The grade that should be used weighs one and one-half pounds to the square yard.

2. Armstrong's Linoleum Paste for pasting the felt to the floor, and the center of the linoleum strips to the felt. One gallon of paste will cover about one hundred square feet of space. Order approximately enough to cover twice the area of the floor space.

3. Nonpareil Waterproof Linoleum Cement for all seams, edges, and openings. In general, one gallon of Nonpareil Waterproof Cement has a spreading capacity of sixty to eighty square feet, depending on the roughness of the surface to be covered. For seams and edges only, one gallon will suffice for fifty to sixty square yards of goods.

4. A special iron roller, weighing about 150 pounds, for rolling the felt and the linoleum, is ordinarily employed by contract layers. A hollow cylinder roller, like those used for lawns, may be employed. The proper use of a roller makes largely for success in linoleum laying.

5. A linoleum knife for cutting seams and around edges.

6. A standard four-inch paint brush for applying the linoleum cement. A calcimine brush for applying the linoleum paste.

7. Face bricks, sand bags, or other satisfactory weights for weighting seams and edges.

High Grade Cement Must Be Used: Nonpareil Waterproof Linoleum Cement is specifically recommended for cementing linoleum. It is highly dangerous to use a cement of unknown quality. There are some such on the market which have silicate of soda or water-glass as their base. This substance is the opposite of water-repellent; it is water-attracting. Its ingredients, under certain conditions, undergo chemical changes, and become highly destructive.

Handling Rolls of Linoleum: In cold weather, linoleum becomes brittle, and if unrolled when cold, is apt to crack. Before laying linoleum in the winter months, therefore, it should be kept in a warm room for at least forty-eight hours before it is unrolled. Be sure to cut the string and loosen the roll when the goods are delivered.

Cutting the Felt and Linoleum: A careful linoleum layer will take precise measurements of the floor to be covered, and work out a definite plan for cutting the goods. Much material can thus be saved. Care should be taken not to cut either the felt or the linoleum too scant at any point. Patching takes time, and is unsightly.

It is usually best first to cut the felt to fit the short way of the room. It should be carefully measured so the edges will fit flush with the baseboard. The

quarter-round floor moulding should always be removed before laying the felt.

In similar manner, the lengths of linoleum should be cut to fit the long way of the room, or across the lengths of building felt. It is well to cut both the felt and the linoleum a little long and trim to fit.

Condition of Wood Floors: Whether the felt layer is used or not, all wood floors should be dry and well-seasoned before the linoleum is laid. The surface should be smooth and even, and free from all dirt or foreign matter. All cracks should be filled, and if knots or nails protrude, they must be smoothed down. This preliminary preparation of the floor is very important.

When moisture cannot escape, mildew or mold will set in. This explains why it is so essential to have the floor thoroughly dry.

Condition of Concrete Floors: New concrete floors cannot be considered absolutely dry in much less than three or four months after construction, depending on season, weather and other conditions. Moisture in the floor will neutralize the effects of any cement, and the action of mold or mildew will set in wherever moisture has no opportunity to evaporate. It is essential, therefore, that the linoleum be not laid until the concrete has had time to season and dry thoroughly.

Not only must the concrete floor be thoroughly clean and free from all foreign matter and dirt, but any cracks should be filled with plaster of Paris, especially the expansion (V) cracks; otherwise, these cracks in time may show on the linoleum surface.

Caution is recommended when laying linoleum over concrete in basements. No matter how well built, they are likely to be damp. Before linoleum is laid in any basement, the floor must be thoroughly waterproofed. Ask for further information before undertaking to do work of this kind.

Laying the Felt: The preparations for laying the felt are much like those for hanging wall paper. Place the first width of felt closely along the side of the wall and trim the ends to fit snugly. Then turn one end of the loose felt back about half way and apply Armstrong's Linoleum Paste (non-waterproof) evenly with a calcimine brush to the back of the felt. Enough paste should be used to insure firm adhesion of the felt to the floor. When ready, replace the paste-covered half in position on the floor. As this is done, the felt can be pressed out with the hands or feet. All air blisters must be completely smoothed out.

Next the other half of the width of felt, in like manner, is turned back and given its coating of paste, and then put into position on the floor. The ends must not be cut too short; they should butt up tight against the wall or baseboard. The roller is then used to smooth out the felt, and insure its firm adhesion to the floor.

The other widths of felt are treated in exactly the

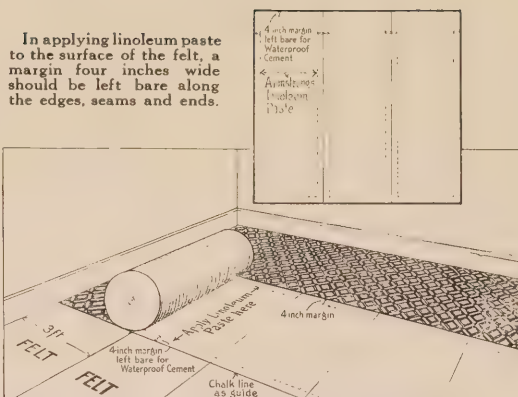


Fig. 1—Method of Applying Paste and Cement to Felt Paper. Armstrong's Linoleum Paste is applied to the surface of the felt, not to the back of the linoleum. A space four inches wide is left bare at each side and end of the strip. The linoleum is then put in place and rolled. Later, when the paste has set, the edges of the linoleum are lifted, and Nonpareil Linoleum Waterproof Cement applied to the felt as far back as the paste will permit.

same way as the first. Butt the edges carefully; be sure the felt does not lap, as this would make a ridge under the linoleum. The seams must fit closely. The felt should be cut to fit neatly around built-in furniture, radiator feet, pipes, and the door jams and sill. Careful workmanship is essential.

If possible, let the felt dry for several hours before proceeding with the rest of the job. But in the case of wood floors, if time is limited, or only one room is to be done, the linoleum can be laid over the felt at once, before the paste is entirely dry. On concrete floors the felt should be allowed to dry for twelve hours before the linoleum is laid.

Fitting the Linoleum: The widths of linoleum, cut to measure as previously described, can best be handled in the room in rolled-up form, ready for use.

The first width of linoleum is fitted into position against the wall. Press the edges firmly against the baseboard or wall, and, using a linoleum knife, cut to fit neatly. By careful work, a very tight joint against the wall, or other surface, can be secured. In fitting linoleum around pipes, it should be cut neatly from the edge of the piece along a straight line, and just enough material should be removed to make the linoleum fit snugly around the pipe. A good layer is known by the way he fits his linoleum to the walls and around permanent projections in the floor.

Applying the Paste: When ready finally to lay the linoleum, draw a chalk mark along the edges of the piece to indicate on the felt where the linoleum seams will come. This will serve as a guide in applying the paste. One end of the width of goods is then rolled back a little more than half way.

The workman then assumes a position in front of the roll of linoleum as shown in Figures 1 and 2, and applies the paste evenly on the felt, *not the linoleum*, to within four to six inches of each side and each end, as indicated by the chalk marks. This four to six-inch space is left bare for the later

application of Nonpareil Waterproof Linoleum Cement. Wherever the linoleum has to be cut and fitted around pipes, projections, etc., a similar uncoated space is left.

When the top surface of the felt has thus been properly coated with paste, the linoleum is unrolled into position, and pressed firmly in place with the hands or feet, using a small piece of cloth to protect the linoleum. The other end of the linoleum is



Fig. 2—Applying the Paste to the Felt

Every square inch of the felt surface, except a four-inch margin along the edges, seams and ends of the linoleum strips, is thoroughly covered with Armstrong's Linoleum Paste. The chalk mark serves as a guide to the workman.

next rolled back, and the felt on that side is similarly coated with paste. The linoleum is carefully rolled, and all air blisters completely smoothed out. Along the ends, the linoleum will ride or extend up slightly, and must be cut to fit snugly into place.

If plain, jaspé or granite linoleum or cork carpet is being laid, put down the next width of goods so that its edge will lap the piece already down, along the seam. This overlap may extend from one-half to three-fourths of an inch. In laying inlaid or prints, however, the edges should be butted tightly against each other (not lapped) so as not to spoil the matching of the pattern.

In turn each length of linoleum is pasted to the felt-covered floor. In each case, the edges and seams are free, and can be lifted to receive the necessary coating of Waterproof Cement.

As in the case of the felt, it is advisable to allow the paste under the linoleum to dry. If several rooms are being done, the workmen can proceed to



Fig. 3—Fitting the Seams

Both overlapping seams are cut through at the same time. A perfect joint results. Seams fitted in this way are well-nigh invisible.

the next room. On a small job, however, it is safe to finish the operation after two or three hours.

Fitting the Seams: If plains, jaspés or cork carpet have been laid in accordance with the directions given on this page, the linoleum strips will overlap from one-half inch to three-fourths inch, or even more at the seams. Here is where the fine art of the linoleum cutter comes in. Practice makes perfect as in any other kind of work.

Figure 3 shows a workman cutting the seams. He takes the cutting knife in his right hand and guides the blade with his left hand. Beginning at one end, he cuts through with one stroke both the top layer of linoleum and the layer beneath, which it overlaps. The knife is held perfectly perpendicular to insure a straight up-and-down cut. Two strips of linoleum are cut off, and a perfect joint between the edges of the two pieces of linoleum must result. A good cutter will trust his eye to help him make a straight cut. For the inexperienced, a chalk line may be used as a guide. Seams fitted in this way are well-nigh invisible. Remember, this method of fitting seams cannot be used on a patterned linoleum.

Cementing the Seams: A high-grade waterproof cement should be used for cementing the seams.



Fig. 4—Applying Nonpareil Linoleum Waterproof Cement to the Felt

After the paste has set, the edges of the linoleum are lifted, and waterproof cement is applied to the felt as far back as the paste will permit. This insures watertight joints.

This is necessary to prevent moisture getting under the linoleum. Especially under sinks and radiators, or around pipes, is the use of waterproof cement essential. Nonpareil Waterproof Linoleum Cement is guaranteed for this purpose.

The edges of the linoleum should be lifted up as shown in Figure 4, and the brush pushed under, until a good thick coating of waterproof cement is obtained for four to six inches back (as far back as the paste) on both sides of the seam and around all the edges. This work cannot be done too well. The cement is applied only to the felt. If any cement should get on the surface of the linoleum, remove it *at once*, with alcohol.

Rolling the Linoleum: As soon as the seams and edges are cemented, the roller should be used to press



Fig. 5—Rolling the Linoleum

The use of the roller secures good adhesion and makes the seams practically invisible. See Figure 5.

the linoleum into place. The roller should be run over the entire seam repeatedly, until all is even and perfectly smooth. If one of the edges at the seams should still stick up slightly above the other, a light hammer should be used to tap the edge gently into place. After rolling the joints, they will become practically invisible and will be watertight. See Figure 5.

Weighting the Seams and Edges: To hold the freshly-cemented seams and edges firmly in position to dry, it is necessary to weight them down. Good, clean, heavy-face bricks (or sand bags) are generally available and can be used for this purpose, as shown in Figure 6. Along walls and in corners place the bricks carefully so as to force the linoleum down at these important points. An experienced layer can tell by the sound of the brick against the linoleum when perfect adhesion has been secured. The weights should be kept in position for at least twenty-four hours, by which time the cement will have set firmly. If necessary, the floor can be used even while the work is being done.

Some layers put paper under the bricks to prevent scratching the surface of the linoleum. When the cement has dried sufficiently, remove the weights and replace the quarter-round moulding in position, taking care to do this work neatly.

A Permanent Floor: Linoleum installed over felt paper in the manner described is waterproof and cannot buckle or "creep." It is practically a permanent floor and will last longer than linoleum laid in any other fashion. Because of the increased satisfaction such a floor gives, it will be decidedly to your advantage, in the long run, to convince your customers of the desirability of having the store's skilled workmen lay their linoleum for them, following this method.

Laying Linoleum Without Felt Under Layer

The laying of linoleum directly upon the floor without a felt layer, is not recommended. There are occasions, however, when linoleum is purchased to meet a less permanent need, as in apartment houses, stores and offices, where tenants have short leases, in which cases customers may be unwilling to pay the extra cost that the use of felt involves. Careful workmanship then becomes all the more essential, as poor laying will inevitably cause trouble and necessitate doing the work over.

Directly on Wood Floors Without Felt

As explained on page 48, the wood should be dry and well-seasoned, the surface smooth and even. In time, linoleum will conform to all the inequalities of the floor, and breaking is apt to occur if it is uneven. Make sure the floor is perfectly dry.

Cutting the Linoleum: Remember the caution about handling linoleum in cold weather. Unroll it only after it has been kept in a warm room for forty-eight hours. See page 47.

Take precise measurements of the floor and be careful not to cut the linoleum too scant at any point. If possible, the length of the linoleum should run crosswise to the direction of the boards, as it will thus take up any slight inequalities to better advantage. However, always endeavor to cut the linoleum to the best advantage.

Letting Linoleum "Grow": After linoleum has been rolled tightly for several weeks or months, it is bound to expand or "grow" for some time after it is laid flat. Where there is heavy traffic, and the floor is much used, it may take only a week or so for the linoleum to stretch. In most residences, however, it takes from two to four weeks to overcome the "growing" tendency.

Therefore, in laying linoleum over a wood floor, allow for expansion. The following method is recommended to take care of this expansion tendency.

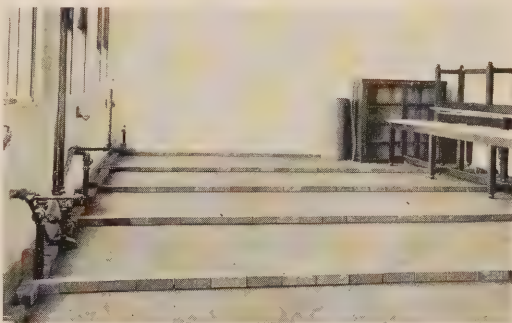


Fig. 6—Weighting Seams and Edges

To hold the seams and edges firmly in position for the cement to dry, face bricks are used to weight them down. Sand bags may be used instead of bricks.

ency and insure a floor that will be reasonably free from the troubles that are sometimes met with when linoleum is laid directly on wood.

Remove Floor Moulding: First, remove the quarter-round floor moulding around the baseboard. Cut the linoleum scant at each end just so the edge will be covered by the quarter-round moulding when this is replaced. Along each side wall the linoleum is not placed tight against the baseboard, but, just as at the ends, a space of one-eighth to one-half inch is left. The edges of the linoleum along all seams are butted against each other. See Figure 7.

When laid in this manner, the linoleum will have opportunity to expand under the edge of the quarter-round moulding. When the quarter-round moulding is replaced, it must not be nailed to the surface of the linoleum, but to the baseboard only. It must not bind the linoleum at any point.

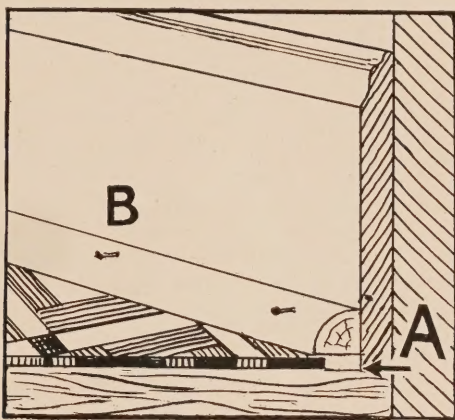


Fig. 7—Laying Linoleum on Wood Floors, Without Felt

In laying linoleum on a wood floor, to allow room for expansion, a space $\frac{1}{8}$ to $\frac{1}{2}$ inch wide is left between the baseboard and the edge of the linoleum, as shown at A. The quarter round moulding is nailed to the baseboard (see B) and does not press tightly against the surface of the linoleum.

The linoleum should be given plenty of time to expand. Should a buckle or air-bubble develop, it should be smoothed or rolled out, and, if necessary, the end or edge of the linoleum under the quarter-round moulding cut back a trifle.

Many linoleum layers make the mistake of brad-ding linoleum in one or two places during the expansion period. This should never be done. Linoleum cannot expand properly if even one or two brads are used.

If possible, heavy furniture should be kept off the floor during this time, as it prevents expansion. If such furniture must be used in the room, move it from one part of the room to another every few days. Give every foot of the linoleum a chance to expand.

In many cases no further fastening will be necessary. The quarter-round moulding will be all that is required to hold the linoleum in place. This is especially true in private houses. If not necessary, do not brad the linoleum.

Fitting Around Pipes and Projections: The linoleum layer who does not fit the fabric neatly around radiators, waste pipes, etc., is not a good workman. Wherever possible, insist that gas stoves, kitchen ranges, or any other movable equipment be disconnected so the linoleum can be laid underneath.

Fastening the Linoleum: Where it is necessary to fasten the linoleum to wood floors, use No. 18, three-quarter-inch wire brads. Do not use carpet tacks. The brads should be set in one-eighth inch to one-quarter inch from the edge or seam, and should be spaced about four inches apart around the edges and three inches apart on seams. The brad should be driven down until its head is lost in the surface of the linoleum.

Directly on Concrete Floors Without Felt

The advantages of using a felt layer over any floor, including concrete, have been stated on page 47. It acts as a cushion between the linoleum and the hard base. If, however, the customer decides against the use of the felt layer, the linoleum may be pasted directly to the floor.

Floor Must Be Dry: Read the caution about laying linoleum over concrete floors, on page 48. It is essential that linoleum be not laid until the concrete has had time to season and dry thoroughly.

Applying the Paste: In laying linoleum directly over concrete, Armstrong's Linoleum Paste should be used for the center of the strips, and Nonpareil Waterproof Cement for the seams and edges. Remove all foreign matter and dirt, and put the first linoleum strip in position. A chalk mark drawn on the floor along the edges of the linoleum will serve as a guide in applying the paste. Roll back half the length of the goods and apply a thick coating of the paste to the concrete floor, to within four to six inches of each edge and seam. Replace the first half of the linoleum, and repeat the operation with the other half. Then roll the surface of the linoleum thoroughly with the 150-pound iron roller and smooth out all air blisters carefully.

In laying the succeeding widths of linoleum, remember that the edges of inlaid and printed goods must be butted tightly against each other. On plain goods, jaspés, granites and cork carpets, however, the edges may be overlapped one-eighth to one-half inch, and the seams made perfectly tight by cutting in the manner described on page 49.

Cementing Edges and Seams: After the centers of all the strips have been pasted to the floor, the linoleum should be carefully fitted along all edges and seams. Finally the edges of each strip should be lifted and Nonpareil Linoleum Waterproof Cement applied to the concrete underneath, as far back as the paste will permit. (See Figure 4 on page 49.) Weights, such as pressed bricks or sand bags, should then be placed along the freshly-cemented edges and seams, and allowed to remain for twenty-four hours.

How to Care for Linoleum

When given reasonable care and treatment, linoleum floors will last for years and retain their attractive appearance indefinitely. They are easier to keep clean than hardwood and require less attention.

Cleaning Linoleum: As it does not catch dirt readily, the daily sweeping of linoleum is a very easy task. Sweeping should be followed each day by the use of an oil mop. Under most conditions, that will be all the cleaning required.

A mild soap—one free from alkali—with tepid water is the only cleaning agent that should ever be employed. The water should not be hot, and the linoleum should be rinsed with clear water and dried thoroughly immediately after it is washed. It is best to wash and dry about one square yard at a time. When a mop is used, the surface should never be “flooded” with water.

Avoid Caustic Soaps: Contrary to the idea held by a good many housewives, certain well-advertised cleaning soaps and washing powders are not good to use on linoleum. In fact, some of them are positively detrimental, as they contain alkalis. The chemical action of strong caustic or alkali destroys the linseed oil and cork in linoleum, just as it does varnish on hardwood. This action will not be apparent until a cleansing agent of this kind has been used for some time. In printed linoleums, the caustic or alkali will attack the painted surface much more quickly than the surface of inlaid or plain goods.

The best rule is to caution your customers to avoid the use of all soda, lye, potash, cleaning powders, and strong scouring soaps. A good brush and a little “elbow grease,” with mild soap and warm water, will clean linoleum thoroughly.

Polishing Linoleum: Linoleum will last longer, and the brightness of the colors be retained and renewed, if the surface is gone over occasionally with a good polish or floor wax, thoroughly rubbed in. In Europe, where housewives take great pride in their floors, polishing their linoleum is an important part of the routine housework. Under such treatment, the floors always look new and last for many years.

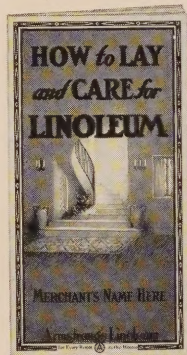
There are a number of good floor preparations on the market, such as “Johnson’s Prepared Wax,” “Old English Wax,” “Liquid Veneer,” or “O-Cedar Polish,” which will give excellent results. A home-made polish that is quite satisfactory is easily prepared by dissolving, under slow heat, equal parts by weight of beeswax and turpentine. Care must be taken to avoid setting this mixture on fire in preparing it. Whatever the polish, use it *sparingly* and rub it in *thoroughly*.

Waxing Machine: For large offices and business buildings, an electric floor waxing machine has been devised which materially reduces the labor and cost of keeping linoleum floors clean and polished. A good floor wax is applied once or twice a month, depending on the amount of traffic. Each night the workman goes over the floor with the electric machine, which removes footmarks and puts the floor back in its original polished condition. Full information about this machine will be sent upon request.

Heavy Furniture on Linoleum: The castors ordinarily used are apt to cut into linoleum if the furniture is heavy. Therefore, advise your trade to use glass or metal shoes. These sliding shoes have a wide bearing surface, and no rough edges. They are made in several sizes, have a similar shank to that on a regular castor, and will fit the same sockets. On chairs, rubber tips will answer the same purpose. Caution your customers always to lay a piece of carpet on the floor, or a board, when moving very heavy furniture, to prevent marring the surface of their linoleum.

Storing Linoleum: Linoleum in stock should always be kept in a warm, dry room. Remember that linoleum is a fabric and is susceptible to damage from moisture, steam or excessive heat. Keep it away from leaky steam radiators or pipes. Do not store it in damp cellars. It is better to store linoleum rolls on end, if possible.

Booklet for Your Customers



To help the merchant educate his customers to the advantages of having linoleum laid properly, a simple booklet, 3½ x 6 inches in size, has been prepared for the merchant to distribute to his trade. This booklet, entitled, “How to Lay and Care for Linoleum,” in addition to a brief description of the method of laying linoleum over a layer of felt paper, emphasizes the importance of having the merchant’s experienced linoleum layers do the work. It also contains facts about the care of linoleum that every housewife should know.

These booklets will be supplied free, upon request, in lots of 200, with the merchant’s name imprinted on them. Additional lots will be sent postpaid for fifty cents per hundred copies, including imprinting. In ordering, it should be definitely stated how the firm name is to be imprinted on the cover.

The Armstrong Line

Among the products manufactured by the Armstrong Cork Company are the following:

Corks of every description
Cork Discs and Washers
Bungs and Taps Insoles Handles
Carburetor, Oil and Gasoline Floats Bath and Table Mats
Life Preservers Buoys Yacht Fenders
Acco Cork Gaskets for Motor Cars
Armstrong's Linoleum—plain, printed and inlaid
Nonpareil Cork Floor Tiling—for libraries, museums, billiard rooms, bathrooms, etc.
Linotile—for flooring offices, banks, theatres, kitchens, pantries, elevators, etc.
Circle A Cork Paving Brick—for stables, shipping platforms, warehouses, etc.
Nonpareil, Acme and Eureka Corkboard—for insulating cold storage rooms
Nonpareil Cork Covering—for cold pipes
Nonpareil High Pressure Covering—for steam lines, boilers, etc.
Nonpareil Insulating Brick—for boiler settings, furnaces, retorts, ovens, etc.
Nonpareil Cork Machinery Isolation—for deadening the noise of fans, presses and motors
Raprol Cork—for Textile Roll Covering
Korxole—Flexible Cork Innersoling for Shoes
Granulated Cork
Cork Specialties of every description

